CURRENT BIOGRAPHY
1982

WITH INDEX
1981-1982

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Current Biography Yearbook

1982

CURRENT BIOGRAPHY
YEARBOOK
1982

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1982 like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its fifth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography.*

CURRENT BIOGRAPHY YEARBOOK 1982 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of those who head organizations. Some persons who are not professional authors but who have written books are included under *Nonfiction* in addition to their vocational fields. The annual bestowal of Nobel Prizes has added articles to the volume. The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index*—1981-1982. The 1940-1950 index can be found in the 1950 yearbook, the 1951-1960 index, in the 1960 yearbook, the 1961-1970 index in the 1970 yearbook, and the 1971-1980 index in the 1980 yearbook.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1982, I should like to thank the associate and assistant editors.

Charles Moritz

349036

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as, for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to some newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je
July—Jl
August—Ag
September—S
October—O
November—N
December—D
Journal—J
Magazine—Mag
Monthly—Mo
Portrait—por
Weekly—W
Review—R

Key To Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German ch as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*then*
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in menu (mə-nü); German ü, as in grün
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
'	= main accent
"	= secondary accent

Key To Abbreviations

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
ACA	Americans for Constitutional Action
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Litt.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	Economic Defense Community
EEC	European Economic Community
ERA	Equal Rights Amendment
E.R.A.	Earned Run Average
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
HUD	Housing and Urban Development
IBM	International Business Machine Corporation
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
IMF	International Monetary Fund
INS	International News Service
IRA	Irish Republican Army
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System

M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire
MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur

NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NOW	National Organization for Women
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration

O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OMB	Office of Management and Budget
OPA	Office of Price Administration
OPEC	Organization of Petroleum Exporting Countries
OPM	Office of Production Management
OWI	Office of War Information

PBS	Public Broadcasting Service
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PLO	Palestine Liberation Organization
PWA	Public Works Administration

Q.C.	Queen's Counsel

RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps

SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
S.J.	Society of Jesus
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology

TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America

UAR	United Arab Repubic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America

VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars

W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board

YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

Current Biography Yearbook 1982

Allen, Steve

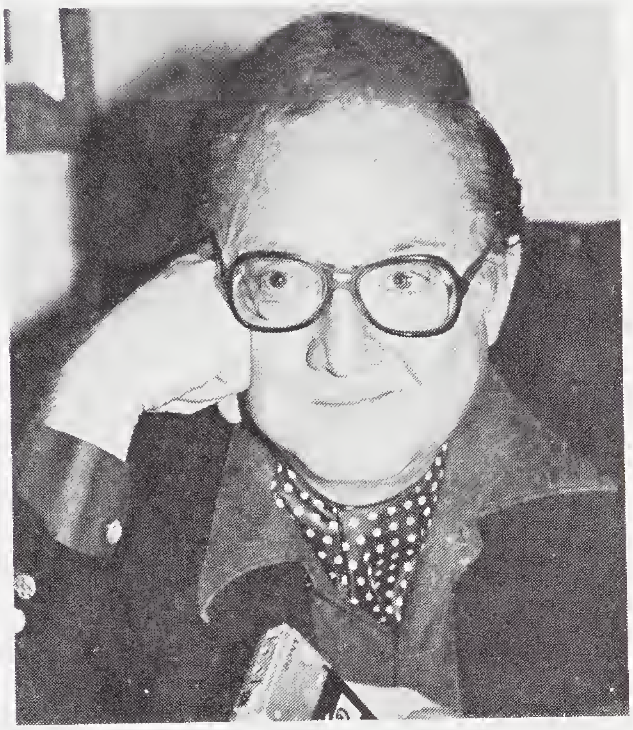
Dec. 26, 1921- Comedian; composer; writer; actor, musician. Address: b. 15201 Burbank Blvd., Van Nuys, Calif. 91401

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

After forty years in the entertainment world, epithets cling to the multitalented Steve Allen like barnacles. He has been called Mr. Midnight, the thinking man's comic, the granddaddy of talk show hosts, television's Renaissance man, and, because he is active in liberal causes, the Adlai Stevenson of comedy—the last a Bob Hope jest that Allen changed on the spot to "the Henny Youngman of politics." As the original host of the *Tonight* show, in the mid-1950's, Allen brought natural amiability as well as inspired comedy to late-night TV, and later in the same decade he hosted *The Steve Allen Show* in heated Sunday night competition with *The Ed Sullivan Show.*

As a host of his own shows, as a guest performer, and as a moderator or panelist on such programs as *What's My Line?* and *I've Got a Secret,* Allen has been a continuous television presence ever since, most recently on *The Steve Allen Comedy Hour* and the Peabody award-winning *Meeting of the Minds.* In the latter, his own creation, he is the moderator of scripted discussions of ideas by actors who portray historical personages (the women among whom are usually played by his wife, Jayne Meadows). In many of his television appearances, Allen plays the piano as spontaneously as he delivers his inspired ad-libs, and his other accomplishments include acting, writing, and musical composition. He is the author of more than a score of books of fiction, nonfiction, and verse, and he has written, by his own count, several thousand songs, including "This Could Be the Start of Something Big." His motion-picture credits include the title role in *The Benny Goodman Story* (1956).

Stephen Valentine Patrick William Allen was born on December 26, 1921 in New York City, where his parents, partners in a vaudeville comedy team, were performing under their stage names of Billy Allen and Belle Montrose. After his father, Carroll Allen, died, when Allen was eighteen months old, his mother, Isabelle (Donohue) Allen, booked alone as a comedienne, sometimes taking her son on the road with her but more often leaving him in Chicago with the Donohues, a family in which the repartee was constant and, according to Allen, "sarcastic, volatile, sometimes disparaging, but very, very funny." It was in that early environment that he began developing what he describes as his "conditioned social gift" for "creating spontaneous comedy in front of an audience in a given situation." He himself doesn't "have any great respect" for that gift, because for him "it just seems like coughing," as he told Larry Grobel of *Newsday* (March 20, 1977): "My whole family talked that way. . . . I never worked at it, I never trained myself for it, it's not like anything I strove for. It's like having brown eyes."



The actor Richard Kiley, who has known Allen since they were schoolboys together in Chicago, reminisced about the "unusual" Donohue clan with Mark Goodman when Goodman was preparing an article on Allen for *Quest/79* (May 1979): "They led a certain bizarre existence. They usually lived in crummy walk-up rooming houses that smelled of cabbage cooking, the places that theatre people always seemed to find themselves in, with dark, gloomy hallways. But if they were poor, that's the only way it showed. Steve's mother, Belle, was the cleverest, sharpest woman alive, and Steve was always the best-dressed kid in school. He used to wear fantastic clothes. And they always had plenty to eat—in fact, Steve used to eat like a maniac. But it didn't do him any good. He still weighed zero pounds."

In all, Allen attended sixteen or seventeen schools before graduating from Union High School in Phoenix, Arizona, where his mother had moved with him for reasons of his health. In *Mark It and Strike It* (1960), the first installment of his projected multivolume autobiography, Allen describes himself in youth as "a pampered, sickly bean-pole, too weak for athletics and too asthmatic for the army." His chief interests were music, especially the piano, which he learned to play by ear, and which he thinks he does only "competently," and writing. In 1941 he entered Drake University in Des Moines, Iowa on a journalism scholarship, but the following year, when asthma began troubling him again, he returned to Phoenix. After a few months at Arizona State Teachers College in Tempe, near Phoenix, he dropped out of college altogether.

Allen began his career in 1942 as a factotum at radio station KOY in Phoenix, where he announced, produced, wrote, and played the piano. He was drafted in 1943, but a recurrence of asthma brought his service in the United States Army to an end after five months. In August 1943 he married Dorothy Goodman, whom he had met when both were students at Arizona State Teachers College.

After being mustered out of the army, Allen returned to station KOY, where he formed a comedy act with another announcer, Wendell Noble, who had a repertoire of funny voices and did some singing. When Noble left Phoenix for California, Allen followed, taking a job as staff announcer at station KFAC in Los Angeles in 1944. The following year he moved from KFAC to another Los Angeles station, KMTR, as program manager. During 1945 he rejoined Noble, in the daily radio comedy show *Smile Time* on the Mutual Broadcasting System's West Coast facilities. The show soon graduated to Mutual's national hookup, where it ran for two years. During that time, in 1946, Allen's first book, *Windfall,* containing the best of his early efforts at verse, was privately printed. He later published two more books of verse, *Wry on the Rocks* (Holt, 1956), and *Flash of Swallows* (Droke, 1972).

In 1948 Allen was hired by station KNX, the CBS affiliate in Hollywood, to do a half-hour (later expanded to an hour) disc-jockey show at midnight. From the beginning, Allen's chatter between the records was more of an attraction than the records themselves, and before long he replaced them with his piano playing, commenting on his mail, impromptu composing of songs, and interviewing of celebrities. When Doris Day failed to appear one night, Allen filled the vacant spot by moving out into the audience with a hand microphone. His spontaneous chats with members of the audience became a regular part of his radio shows, and he would later carry the program feature with him into television.

At KNX Allen also hosted an afternoon quiz program, *Earn Your Vacation.* Two of the songs he wrote while at the station were successfully recorded by several singers: "An Old Piano Plays the Blues," by Nat King Cole and Hoagy Carmichael, and "Let's Go to Church Next Sunday," by Jimmy Wakely, Perry Como, and Margaret Whiting. Later he wrote, among other songs, "South Rampart Street Parade," "Impossible," "This Could Be the Start of Something Big," "Pretend You Don't See Her," "Who Has To?," "Easter Sunday in My Hometown," "Little Man," "Cotton Candy and a Toy Balloon," "Gravy Waltz," and the *Tonight* theme. He also wrote the lyrics for the title ballads of several motion pictures, including *Picnic; Bell, Book and Candle; Houseboat;* and *On the Beach.*

During his KNX days, Allen wrote a column for *Song Hits* magazine, and he began working in motion pictures. He compiled the footage and delivered the commentary for *Down Memory Lane* (Eagle Lion, 1949), consisting of selections from old Mack Sennett comedies, and he had a small part as a disc jockey in the musical *I'll Get By* (Twentieth Century-Fox, 1950). Allen also had his first television exposure in Los Angeles, doing facetious commentary for wrestling matches and playing a role in a local soap opera.

CBS aired Allen's midnight radio show out of Los Angeles on a national hookup for thirteen weeks in 1950, as a summer replacement for *Our Miss Brooks.* At the conclusion of the summer series Allen was invited to New York City to translate the format of the radio program into a television show. The *Steve Allen Show* made its television network debut on Christmas Day 1950 as a Monday-to-Friday half-hour presentation in the early evenings. Like his radio program, Allen's television show featured his musical improvisations at the piano, and his informal, funny chats with random members of the audience as well as with celebrity guests.

The *Steve Allen Show* left the air in March 1951 and returned to CBS's nighttime lineup in the summer of 1952, when it ran on alternate Thursdays with *Amos and Andy.* In the intervals, Allen took on other assignments, including hosting *Songs for Sale,* a weekly CBS television show for amateur songwriters, during the 1951-52 television season, and substituting for Arthur Godfrey and Robert Q. Lewis. He returned briefly to CBS radio in 1952, and the following year he hosted *Talent Patrol,* a television showcase for aspiring performers on ABC television. In April 1953 he essayed Broadway, in the leading role of the disillusioned newspaperman in *The Pink Elephant,* Robert G. Fuller's stock farce about Republican National Committee hijinks in a Kansas City motel. The play closed after five performances.

Allen marks as a major turning point in his life his meeting his present wife, the actress Jayne Meadows, who grew up in China as the daughter of Episcopal missionaries and learned to speak seven Chinese dialects before she began to speak English. Mark Goodman in his Quest/79 article quotes Miss Meadows as recalling how she met Allen at a dinner party in New York in 1952. "He sat down beside me and said not one word to me. At the end of the evening I turned and said, 'Mr. Allen, you're either the rudest man I ever met or the shyest.' His face turned beet red and his head slumped. I had my answer." Allen credits Miss Meadows with helping to make possible his intellectual awakening. "I've always been a compulsive reader," he told Goodman, "but after marrying Jayne I started reading different things." (His new reading tack took him to *The Syntopicon*, Mortimer Adler's many-volumed compendium of the great ideas discussed by various thinkers throughout history, brought together topically, in alphabetical order—a synthesis that gave Allen the idea for his television show *Meeting of the Minds.*) Following Allen's divorce from his first wife, he and Miss Meadows were married, on July 31, 1954.

With Allen hosting, *Tonight* began as a local daily night-owl show on WNBT, then the NBC flagship station in New York, in June 1953, and Allen remained with the program after it went national on September 27, 1954. The show was aired live from 11:30 to 1:00, and, with periodic exceptions, it originated from New York City. Under Allen, *Tonight* was an experimental TV laboratory in which virtually all of the elements now familiar to talk show viewers—except for the couch for guests, which was Jack Paar's innovation—were introduced. In addition to the hand-mike excursions into the audience, the features originated by Allen included the mysterious "Whoa-oh" cry that greets all late-show hosts as they come on camera (a shout actually initiated by Frank Rossellino, a trombonist in the band on Allen's show); answering questions written on cards by members of the audience; inviting members of the audience to try to stump the band with arcane song requests; the Question Man, who comes up with the questions to answers rather than the answers to questions; and the Late-Night Pitchman, offering such items as a free sampling of every song ever recorded with each purchase of the Little Do-All Kitchen Wonder. Occasionally Allen would do the entire program with one unusual guest alone, as Dick Cavett does on his show at present, or he might book a band such as Count Basie's and devote most of the show to its music. On the other hand, the live surprises possible on the original *Tonight* show gave it a vitality and sense of fun not to be found on any of today's taped programs.

Usually Allen opened the *Tonight* show seated at the piano, playing and indulging in patter, and then moved to his desk, to talk to guests or the show's regulars, including announcer Gene Rayburn, band leaders Bobby Byrne and Skitch Henderson and Allen's singing discoveries Steve Lawrence and Eydie Gorme and Andy Williams. Allen would improvise sketch comedy with other members of the cast and perform outrageous stunts, often in the street outside the studio. He had his hair cut during one show, sold hotdogs on another, tried out reducing equipment, fried eggs on a thirteen-foot frying pan, and dove into nine feet of Jell-o. The remotes ranged from simple televising of people in the street, with humorous voice-over by Allen, to such spectacular incidents as that which occurred when *Tonight* was doing some segments from Miami and carried live coverage, without explanation, of United States Marines in night-time landing maneuvers at Miami Beach. Panicked tourists in nearby hotels began jamming the switchboards with calls, to ask if an invasion was underway.

The comedy writer Stan Burns has testified that Allen "was delightful to write for" on *Tonight*, "even if he did ad-lib 90 percent of the time." The comedian George Carlin told an interviewer for *Playboy* (January 1982), "I loved his [Allen's] work on the *Tonight* show in the fifties. There was a certain impact and power to the phrases Allen used—'I certainly hope so and right in your mouth'—a crashing, cascading brilliance and an instinct for the jugular." Allen himself wrote in the *Saturday Evening Post* (September 1976): "My *Tonight* show years were happy years. It was tremendous fun to sit there night after night reading questions from the audience and trying to think up funny answers to them; reading angry letters to the editor; introducing the greats of comedy, jazz, Broadway, and Hollywood; [and] welcoming new comedians like Shelley Berman, Jonathan Winters, Mort Sahl, and Don Adams.

When *Tonight* was emanating from Los Angeles in the summer of 1955, Allen followed an exhausting schedule, at night doing the show live and during the day filming *The Benny Goodman Story* (Universal, 1956), a biography of the "King of Swing" to which Goodman himself contributed the clarinet playing that was mimed by Allen. Some reviewers thought Allen was too stiff and subdued in the role, but as Alton Cook pointed out in the New York *World-Telegram and Sun* (February 26, 1956), Allen advisedly "modified his own exuberance" and "deftly fitted in some Goodman personal mannerisms" to give "a very acceptable version of Benny, one that his friends will recognize."

During the 1950's Allen published the following works of prose: *The Funny Men* (Simon & Schuster, 1956), in which he analyzed television humor in general and many of his colleagues in that art in particular, in a thoughtful, entertaining way possible only to such a literate, witty insider as he; the books of humor *Bop Fables* (Simon & Schuster, 1955) and *The Question Man* (Bellmeadows, 1959); and the collections of short stories, *Fourteen for Tonight* (Holt, 1955) and *The Girls on the Tenth Floor* (Holt, 1958). The short stories, most of them brief and sketchy, generally leaned not toward broad humor but rather toward serious satire or fine irony in religious, sociological, or psychological areas, and they drew the approval of most reviewers for their professionalism and readability.

Meanwhile, Allen presided over *Tonight* until January 1957, but by then only on a part-time basis in order to concentrate on another version of *The Steve Allen Show*, a Sunday evening prime-time comedy/variety hour that had begun on June 24, 1956 and was engaged in the most famous ratings war in television history, with *The Ed Sullivan Show* on CBS and *Maverick* on ABC. With his superior lineup of established stars, Sullivan usually won, but Allen outstripped him twice in 1957. Allen's forte being the discovery of up-and-coming entertainers who could complement his own talents, *The Steve Allen Show* introduced to the air one of the most gifted and versatile improvisational sketch comedy troupes ever assembled, one that included Don Knotts as the fidgety Mr. Morrison, whose answer to the question "Are you nervous?" was an hysterical "No!!!"; Bill Dana as the timid José Jiminez; Pat Harrington as the Italian golfer Guido Panzino; Tom Poston as an interviewee talking around his inability to remember his own name; Louis Nye as the suave, effete cosmopolite Gordon Hathaway; and Dayton Allen as a physician referring to medicine as "doctor things" and exclaiming "Why not?" with forefinger raised at appropriate intervals.

The Steve Allen Show ran on NBC through the 1959-60 season, when it moved to Monday nights. After a fourteen-week run on ABC in 1961, Allen took his show, under the name *The Steve Allen Playhouse*, into syndication, taping ninety minutes a week for distribution by the Westinghouse Broadcasting Company until 1964. He presided over the panel of CBS's prime-time quiz/audience participation show *I've Got a Secret*, the most successful of its genre, from 1964 to 1967, when he produced a CBS-TV summer series, *The Steve Allen Comedy Hour*, with Jayne Meadows and some of his old casts. The following year he returned to his *Tonight* format in a week-night ninety-minute *Steve Allen Show*, syndicated by his own organization, Filmways-Meadowlane Enterprises.

On the big screen, Allen had small parts in *The Big Circus* (Allied Artists, 1959), *Warning Shot* (Paramount, 1967), and *Where Were You When the Lights Went Out?* (MGM, 1968) and the leading role of the sociology professor who stirs controversy with a campus sex survey in *College Confidential*, (Universal-International, 1960), an exploitation film.

For Broadway, Steve Allen wrote the music and lyrics for *Sophie*, a musical based on Sophie Tucker's early years that ran for eight performances at the Winter Garden Theatre in 1963. His publications during the 1960's included *Not All Your Laughter, Not All Your Tears* (Geis, 1963), a novel about the crisis of conscience of a successful Hollywood songwriter, a Catholic married to a Protestant, who falls in love with another woman but feels he cannot seek a divorce, and *Bigger than a Breadbox* (Doubleday, 1967), a selection of his humor, with autobiographical commentary. Some reviewers thought the novel was feverish, too exhortatory, and badly focused, but others gave it good grades for consistent realization of characters and richness of detail.

To explore what he calls his "Irish, lower-middle-class, Studs Lonigan background," Allen wrote a second novel, *The Wake* (Doubleday, 1972), and a play with the same title based on the novel. The play had its premiere before the publication of the novel, at the Masquers Theatre in Hollywood on September 28, 1971, and it was later well received in a production in Chicago. Books in a lighter vein by Allen published in the 1970's included *Curses: Or How Never to be Foiled Again* (Hawthorn, 1973), *Princess Snip Snip and the Puppy-Kittens* (Platt, 1973), *Schmock-Schmock!* (Doubleday, 1975) and *What to Say When It Rains* (Price, Stern, 1975). Allen played himself as a television show host in the motion pictures *The Sunshine Boys* (MGM, 1975) and *Heart Beat* (Warner, 1980).

Regarding "the few things in which [he] excel[s]" as an entertainer as "socially quite unimportant," Allen considered running for the United States Congress and the California legislature as a Democrat in the early 1960's. He describes his politics deprecatingly, as "radical middle-of-the roadism," but even when he was at the top of the late-night ratings his taste for low-brow comedy was balanced by an acute social conscience. More than any of the other television entertainers of his stature, he dared to speak his mind on such controversial issues as capital punishment, which he opposes, and a sane nuclear policy, which he favors. He was one of the few who openly supported the late countercultural comedian Lenny Bruce when Bruce was in legal trouble and a pariah in the entertainment industry.

Allen delineated his political position in debate formats in *Dialogues in Americanism* (Regnery, 1964) and *Letter to a Conservative* (Doubleday, 1965), and over the years he has expressed his concern for the state of the nation and the world in such works as the pamphlet *Morality and Nuclear War* (World Peace Broadcasting Foundation, 1961) and the books *The Ground Is Our Table* (Doubleday, 1966), a disturbing study of migrant farm workers, and *Ripoff: A Report on Moral Collapse and Corruption in America* (Lyle Stuart, 1979), a conscientious documentation of the collapse of ethics in middle and upper-class America, from petty white-collar crime to malfeasance in big business and finance, and a passionate plea for a return to honesty. As William French observed in the Toronto *Globe and Mail* (August 23, 1979), despite the odds against his plea taking effect, "Allen surely must be admired for his courage, his sense of outrage and moral indignation, his belief that Americans must be as concerned about moral pollution as they are about pollution of their air and water."

In the course of his individual pursuit of world peace and understanding, Allen visited China twice in 1975 and once in 1979, taping volumes of material for his warmly personal, candid, and highly readable book *"Explaining China"* (Crown, 1980). The title was in quotes, he explained, because "you obviously can't really do it [explain China]—it would take thousands of books." While most of the notices for *"Explaining China"* were enthusiastic, Allen's murder mystery *The Talk Show Murders* (Delacorte, 1982) was widely panned for what some reviewers considered its clichés, its bad dialogue, and—a rarity in Allen—flat humor. In *Funny People* (1981) and *More Funny People* (1982), both published by Stein & Day, Allen analyzed the styles of some currently popular comedians.

Allen's serious side came most prominently to the fore on television in *Meeting of the Minds*, the lively educational device which he conceived in 1960 but did not succeed in getting on the air—with the exception of a pilot on *The Steve Allen Show* in 1971—until seventeen years later. After rejection by ABC, CBS, and NBC, the series was launched by the Public Broadcasting Service in selected markets in 1977. The imagined debates between the likes of Galileo, Emily Dickinson, Attila the Hun, and Charles Darwin, are written, with the assistance of others, by Allen, and he acts as moderator of the hour-long dramatized sessions. The scripts for the first six shows, comprising two separate hours with the group just mentioned and with each of two subsequent groups, were brought together in the book *Meeting of the Minds*, brought out by Allen's own publishing firm, Hubris House, in 1978.

In other television appearances in recent years, Allen hosted the ABC's satirical *Annual Unofficial Miss Las Vegas Showgirl Beauty Queen Pageant*, beginning in 1975; was seen in *Steve Allen's Laugh-Back*, a syndicated blend of clips from his old shows and newly taped material, during the summer of 1976; co-hosted NBC's *The Big Show*, a comedy/variety program with the gimmick of outsized everything, from props to bosoms, in 1979-80; and hosted six fifty-minute shows in the new *The Steve Allen Comedy Hour* series on NBC in 1980-81. Playing the piano or singing, or both, Allen may be heard on numerous Coral LP's and other recordings, some of them featuring his own compositions. In October 1982 Allen opened in the King Cole Room of the St. Regis-Sheraton Hotel in New York City in his musical comedy revue *Seymour Glick Is Alive But Sick.*

The bespectacled Steve Allen is six feet three inches tall, robust in appearance, and normally less extroverted and more pensive than he appears on television, although his TV persona does not essentially depart from his real-life personality. Allen has three sons, Stephen Jr., Brian, and David, from his first marriage and one son, William Christopher, from his marriage to Jane Meadows. (Brian's joining the Love Family, a religious commune, impelled the researching and writing of Allen's *Beloved Son: A Story of the Jesus Cults* (Bobbs, 1982). For recreation, Allen enjoys nothing more than laughing at other comedians—especially Sid Caesar, his favorite—or engaging in intellectual discussions, such as those in which he participated over the years at the Center for the Study of Democratic Institutions in Santa Barbara.

Out of his headquarters on Burbank Boulevard in Van Nuys, California, Allen operates Meadowlane Music and Rosemeadow Publishing, among other enterprises. Because his creative juices never stop flowing, it "annoys and interests" him, he says, that he requires eleven hours sleep a night. Doing all of his writing by talking into a tape recorder, which he carries with him always, he keeps six secretaries working full time.

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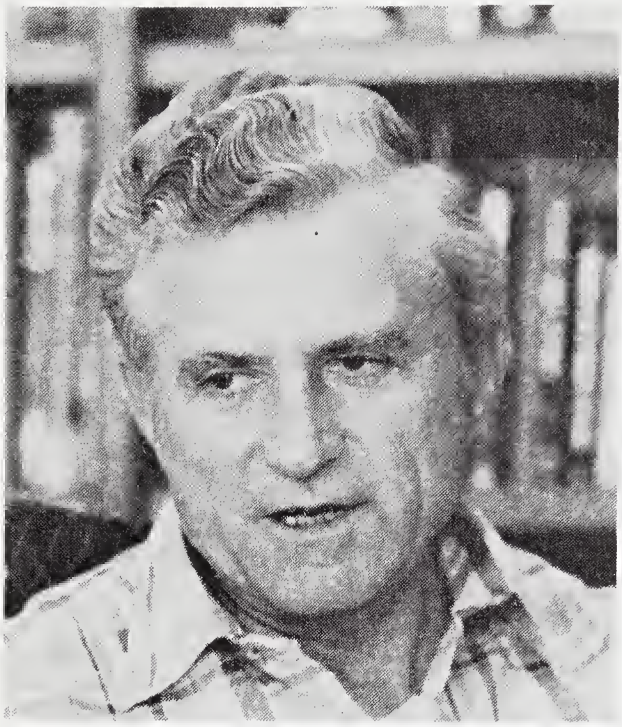
Amdahl, Gene M(yron)

Nov. 16, 1922- Electronics engineer; corporation executive. Address: b. Trilogy, Ltd., 10500 Ridgeview Court, Cupertino, Calif. 94014

The computer architect Gene M. Amdahl is a legend in his industry. Once the top computer designer at International Business Machines, the giant of the industry, Amdahl walked out of IBM in a dispute in 1970 and took on his former employer, successfully, with his own mainframe manufacturing firm, the Amdahl Corporation, thus pioneering the concept of replacing IBM mainframes with high-performance emulators. Amdahl left the thriving Amdahl Corporation in 1979 and now heads his more internationally oriented computer company, Trilogy, Ltd.



Gene M. Amdahl

Gene Myron Amdahl was born in Flandreau, South Dakota on November 16, 1922 to Anton E. and Inga (Brendsel) Amdahl. After serving in the United States Navy during World War II, he took his B.S. degree in electrical engineering at South Dakota State University in 1948 and his Ph.D. degree in theoretical physics at the University of Wisconsin four years later. He developed one of the first computers during his doctoral studies, after spending thirty days fruitlessly using a slide rule and calculator in a study of atomic particles. "I decided there had to be a better way to do that," he recounted to Mark Blackburn of the New York *Times* (July 1, 1979), "so I invented a computer."

Amdahl joined the International Business Machines Corporation in 1952 and was a project manager with the corporation's unit in Poughkeepsie, New York until 1955, when he quit in a dispute over the project. He was a group head with the Ramo-Woolridge Corporation in Los Angeles, California in 1956 and manager of systems design with Aeronutronic, Inc. in the same city from 1956 to 1960.

In 1960 Amdahl returned to IBM, where he designed several computers and headed the technical team that developed the operation patterns of the 360 series, the most widely used computer line. In the late 1960's he was an IBM fellow and director of IBM's advanced computer systems laboratory in Menlo Park, California, free to pursue his interest as he saw fit in creating the fastest large computer then technologically feasible. "It would have been a sinecure for the rest of my life," he has said, "but I was really disenamored of working for IBM."

The dispute that occasioned Amdahl's departure from IBM was not technological in nature, but economic, as he explained to Alexander Auerbach of the Los Angeles *Times* (March 4, 1979): "The economic facts of the computer market were not as many persons at IBM perceived them. Semiconductors were not the key to our success. Economics were." IBM, he explained, priced its large machines high in order to maintain a constant price/performance ratio throughout its whole line of products. Whatever benefit accrued from that policy in total revenues and profits, the effect as far as the large computers was concerned was a failure to attract enough customers to cover development expenses and show a profit. Failing to persuade IBM's administrators to change the pricing policy, he angrily decided to prove his point in a company of his own—over the warning of friends that it would be foolhardy to compete with a giant like IBM in a market that it dominated. At the time, IBM had approximately 85 percent of the computer market in general and an even bigger share of the market for large machines for commercial application.

Amdahl's sanguinity was based on his insight that users of IBM's 370 series had invested so much money in the software, the programming, and the training of personnel that the series would remain the norm for a long time to come, with any changes coming by evolution, not radical departure. His idea was to build a top-of-the-line computer mainframe that would be fast enough to outperform any of the large IBM computers, at a comparable price—and that would be designed for use with the IBM software and peripheral gear already in the public domain. Such a mainframe could be inserted directly into an IBM customer's computer center without the compatibility and programming problems that had been stymieing other IBM challengers.

Leaving IBM late in 1970, Amdahl founded the Amdahl Corporation. "We decided to aim at IBM's 370/165 area, because below that size the market is so large we would not have been able to build our field resources fast enough," he has recounted. "At that level and above, it's a meetable challenge." The initial seed money for Amdahl's enterprise was $2,500,000 invested by the Heizer Corporation. "This is a unique opportunity," Edgar Heizer Jr., the head of the venture capital company, said, "and Amdahl is the one guy in the country who can carry it off."

Later, Heizer pumped in more than $14,000,000 in additional funds, for 30 percent of the equity in the Amdahl Corporation. Fujitsu, Ltd., then the only profitable Japanese computer company, invested $22,000,000 for 41 percent of the equity, and Nixdorf Computer AG of Germany came up with $6,000,000, for 4 percent. Both Fujitsu and Nixdorf agreed to buy several of Amdahl's computers, so that he was assured of a backlog of orders years before he would be able to make a product announcement.

Between 1971 and 1973 more than $25,000,000 went into the development of Amdahl's 470/V6, the first true fourth-generation computer, and an equal amount of money was spent in setting up production in two plants Amdahl leased in Sunnyvale, California. By using large-scale integrated circuits, solid-state devices known in the trade as LSI's, Amdahl was able to reduce the size of the 470/V6 to one-fourth that of the room-sized machines in conventional third-generation computer technology. IBM and a growing number of other companies were using LSI's, but at that time only for memory circuits, not for the logic. Amdahl housed the logic for the 470/V6's central processor in forty-two printed circuit boards mounted on a three-by-six-foot panel (the conventional size was six by twenty-four feet). In each LSI he packed 100 separate electronic circuits on a tiny semiconductor chip of silicon, and onto each chip he bonded an equally tiny molybden cooling stud, thus obviating the necessity for the elaborate chilled-water plumbing system used by IBM.

"In device technology at the logic level, Amdahl has gone the whole way," Norman S. Zimbel, a computer expert at Arthur D. Little, Inc., commented, as quoted in *Business Week* (March 10, 1973). Because of the risk of engineering oversights involved in cramming complex circuits onto a tiny chip, and the danger that those circuits might not work in an IBM computer environment, anyone less knowledgeable about the architecture of the IBM 360 would not have been able to carry off the bold innovation. "In terms of semiconductor processing techniques, we didn't have to go far beyond the state of the art," Amdahl explained to the *Business Week* writer. The real problem he said, was to design the large number of individual parts needed in the central processor, and "to do it at a reasonable cost and in a reasonable period of time."

Amdahl and his team solved the problem with a master circuit design with a built-in potential for diversifying into any of hundreds of final parts when different circuits were hooked up in the final processing stages. "This lets us use one basic diffusion process," Robert H. F. Lloyd, the president of Advanced Memory Systems, one of the companies producing the bipolar integrated circuits for Amdahl, said. "And that makes LSI logic cost-effective for the first time." The result was a machine four times more powerful than IBM's 360/165, for the same price, approximately $3,500,000.

In May 1975 Amdahl delivered his first 470/V6—to the National Aeronautics and Space Administration. During the following two years, he sold fifty-five 470/V6's, expanded production, and realized enough profit to absorb 99 percent of the tax losses he had accrued. In response to price cuts by IBM during the first half of 1977, he managed to cut his own prices and still report first-half sales of $83,100,000, triple those of the first half of 1976, and net profits of $21,200,000, a seven-fold increase. The Amdahl Corporation's total sales, which were $188,800,000 in 1977, rose to $320,900,000 in 1978, and its stock reached a peak of $71.50 in August 1978. On its balance sheet at the end of 1978 were more than $76,000,000 in cash and $64,000,000 in receivables from blue-chip customers.

Meanwhile, IBM was beefing up its return salvos. It introduced the 3033 processor, almost twice as fast as its largest previous computer and priced about one-third lower. Amdahl cut the price of the V/6 and introduced the V/7, more than one-third faster than the 3033 and costing only 3 percent more. Early in 1979 IBM stepped up its price war and, in addition, introduced a new line of medium-sized computers, the Series E. A more serious blow to Amdahl was the rumor spreading through the industry that IBM was about to introduce a new line of large computers, the Series H, that would compete directly with Amdahl's computers. Potential customers became wary, and began leasing machines (for approximately $50,000 a year, one-sixth the purchase price), instead of buying them. In June 1979 Amdahl announced that his corporation expected to break barely even in the second quarter, and the announcement sent the corporation's stock down to $22.50.

The Amdahl Corporation survived the crisis of 1979 and today is a force to be reckoned with in the computer marketplace. But Amdahl had had enough. The sale of large shares to outsiders having left him with only a 3.5 percent ownership, he saw the company as a "dry well." Late in 1979 he left the Amdahl Corporation, and over the next two years he laid the groundwork for his new company, Trilogy, Ltd. This time around, with his name and reputation established, he was able to raise $86,000,000 in up-front financing. Two-thirds of the money came from a research and development partnership, with 4,000 limited partners from across the United States, each of whom paid a minimum of $10,000 to buy units in Trilogy Computer Partners, Ltd. The rest came from sale of preferred stock. The largest single stockholder is the French firm of CII-Honeywell-Bull, which owns shares worth $8,000,000 and has the option to use some of the semiconductor technology that Trilogy develops. In addition, the Irish government agreed to contribute the equivalent of $20,000,000 in the form of capital equipment, training for workers, and guarantees for the purchase of land in Ireland with no money down. Trilogy, Ltd., planned to begin construction of a manufacturing plant in Ireland in the spring of 1982. Like the Irish branch of the firm, the Santa Clara, California company is a subsidiary. Trilogy, Ltd. was incorporated in Bermuda for tax reasons, so that, as Amdahl has explained, "all profit is available for reinvestment and dividends."

The soft-spoken Amdahl, who suffers the recurring effects of an old spine injury, lives in Saratoga, California with his wife of thirty-six years, the former Marian Quissell. Amdahl is a member of the La Rinconada Country Club in Saratoga, and his religious affiliation is Lutheran. Amdahl's son, Carlton, was a founder of Magnuson Computer Systems, Inc., and he is vice-chairman of Trilogy, Ltd. Carlton Amdahl recently told a reporter that he and his father are designing their new IBM-compatible computer differently from either the Amdahl Corporation or Magnuson. He said that they are "placing a tremendous emphasis on computer-aided design" for developing semiconductor chips and the machine itself as well as an emphasis on "self-checking circuits in the machine." According to Paul Magnuson, the founder and president of Magnuson Computer Systems Corporation, Carlton Amdahl is, like his father, "a super designer," as he said in an interview for *Business Week* (May 29, 1978).

David D. Gold, a San Francisco technology consultant, has said of Gene Amdahl: "There's a lot of appeal to a guy who took on IBM and won. . . , a sort of hometown guy who made good in a very big way. His name is known all over the world."

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Ameling, Elly

Feb. 8, 1938- Dutch soprano. Address: b. c/o
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Acclaimed as perhaps the leading female interpreter of lieder of her time, the Dutch lyric soprano Elly Ameling enjoys the uncommon distinction of being an artist about whom it is difficult to find a negative review. Although she has performed in opera, oratorio, and chamber music, and has appeared as a soloist with symphony orchestras, her real forte is the art song, or lied, that intimate, lapidary, and miniature genre in which she has overcome the limitations of a relatively small and light voice with an inborn musicality, simplicity of manner, and playful spontaneity that have brought her fanatically devoted audiences all over the world. She has enlarged their ranks with her many recordings on both American and European labels, some of which have been honored with the most prestigious awards bestowed by the music industry. Her exquisite purity of tone, clarity, and security of pitch once prompted the renowned Swiss conductor Ernest Ansermet to remark: "A good voice is a blessing from . . . above. . . . Ameling stands continually under this downpour, which the romantics would have said is of divine origin."

Elly Ameling was born Elisabeth Sara Ameling in Rotterdam, the Netherlands on February 8, 1938 to a father who was a jeweler and watchmaker and a mother who reportedly "sang just for pleasure." Although Elly Ameling began singing lessons at the age of fifteen and took piano lessons as a child at the urging of her mother, music had been a part of her life since early infancy. Stephen E. Rubin quoted her as saying during a New York *Times* interview (February 10, 1974): "I happen to know that my mother sang to me then. Psychologically, that goes very deep. When I grew up, we sang together. And then I sang in my classes." As a twelve-year-old schoolgirl, she first encountered the songs of Schubert, who was to become one of the pillars of her concert and recording repertory. Elly Ameling never planned to become a professional singer, and it was only in response to the importunities of one of her vocal teachers that she entered the 's-Hertogenbosch competition for singers in 1956. Encouraged by that triumph, she ventured farther afield, to the 1958 Concours International de Musique in Geneva, Switzerland, and again walked away with the first prize.

Notwithstanding the fact that Elly Ameling has studied with several Dutch teachers, including Jo Bollekamp, Jacoba and Sam Dresden, and Bodi Rapp, at the Rotterdam Conservatory and elsewhere, she now feels that teachers should be taken "only with a grain of salt." During an interview with Brooke McEldowney for *Keynote* (February 1982) she indicated that singers should take only what they can use from them, discard the rest, and eventually get away from them altogether. Nevertheless she readily acknowledges certain important influences on her career, including those of Pierre Bernac, the authority on French art song, with whom she studied; Carlo Maria Giulini, whom she considers to be "an unsurpassed vocal conductor," and Edo de Waart, the young Dutch conductor with whom she has made recordings.

It was as a singer in oratorios, in cantatas (especially those by Bach), and in requiems that Elly Ameling first made a name for herself. Only later did she begin to concentrate on the German lied and the French art song. One reputable reference source mentions that she gave her first solo recital in Amsterdam in 1961; another reports that her debut took place there in 1964. What is certain is that her London debut occurred in 1966, and that her New York debut took place in Alice Tully Hall in 1968, for which occasion she chose works by Bach and Mozart that she sang to the accompaniment of a chamber orchestra. Accompanied by pianist Irwin Gage, she made her New York solo recital debut at Alice Tully Hall in January 1970, with a program consisting of songs by Purcell, Mozart, Schubert, Wolf, and Debussy. Allen Hughes of the New York *Times* (January 29, 1970) found her voice to be "small but pure and appealing," and detected a "natural musicality or songfulness" about her performance that made everything that she sang attractive, though not "equally compelling." In spite of his reservations about the limits of her vocal amplitude and dramatic expression, he declared the evening "admirable musically from start to finish."

When Elly Ameling returned to New York at the end of that year, Raymond Ericson of the New York *Times* judged her Bach concert at the Grace Rainey Rogers auditorium of the Metropolitan Museum of Art to be "as close to perfection as any musical event can come." In his review of December 13, 1970 he hailed her as "an ideal soloist in the cantatas," with a "warm, clear voice" that she used as "fluently as if it were a musical instrument." Her second solo recital in New York, in the spring of 1971, brought her extravagant praise from Harriett Johnson of the New York *Post*, who noted in her review of March 16 that Elly Ameling knew how to make the most of the limitations of her "jewel-like" and "exquisite" voice. The audience clamored for six encores.

The Mostly Mozart Festival that summer at Lincoln Center featured Elly Ameling in Schubert songs, and again her large and enraptured audience demanded encore after encore. Donal Henahan of the New York *Times* (August 28, 1971) pronounced her voice "ideal for lieder: light but surprisingly robust, perfectly pitched, unforced, clear and capable of considerable nuance." Although he suggested that "deep and dark" songs were not yet her forte, he had to revise that opinion two years later after hearing her at another concert of the Mostly Mozart Festival. In his review of August 4, 1973 he noted that "her achievements in darker pieces . . . were impressive, even while promising better things to come," and cited her as "already one of the world's foremost lieder artists."

As a native of Holland, where the art of the miniature has always been assiduously cultivated, Elly Ameling feels no special affinity for the grand gestures, linguistic fakery, and flamboyant declamation of opera. With her characteristic candor, she has acknowledged that she does not have "a Verdi or a Wagner voice." Nevertheless, she ventured into opera during the 1970's, her first experiment being her performance in *Madame Butterfly* for Dutch television in 1970. In June 1973 she sang the role of Ilia, the Trojan princess, in *Idomeneo*, Mozart's greatest *opera seria*, and in May 1974 she again undertook the role for a production staged by the Opera Society of Washington, D.C. Since then, Elly Ameling has largely limited herself to song recitals and to appearances with chamber and symphony orchestras.

By October 20, 1973 Allen Hughes could observe in his New York *Times* review of her song recital at Alice Tully Hall: "Outside the opera houses there is probably no soprano who has made more major appearances in New York in the last three years than Elly Ameling. Nevertheless, this gifted Dutch singer has not worn out her welcome." Hughes added that one reason for her success was the fact that she was constantly expanding her repertory. When, later that season, Elly Ameling returned to the Grace Rainey Rogers auditorium with the St. Paul Chamber Orchestra in works by Mozart, Hughes called attention in his review of February 25, 1974 to "the vocal poise and simplicity of style for which she is known."

For the rest of that decade, Elly Ameling continued to furnish her American audiences with ample proof of the extraordinary range of her repertory. Accompanied by Jörg Demus, she made her Washington, D.C. debut as a song recitalist, in May 1974, in a program of German lieder and French art songs that won her praise from one local critic as "an artist of exceptional intelligence, sensitivity, and taste." In the summer of 1974 her interpretation of arias by Haydn and songs by Mahler under the baton of Julius Rudel during the Caramoor Festival attracted a crowd to the Rosen estate at Katonah, New York. With the superlative support of her favorite accompanist, Dalton Baldwin, she gave a recital of familiar lieder by Schubert, Wolf, and Strauss at Hunter College on March 10, 1975 that acquired fresh perspectives because of her artistry. Her all-Schubert program at Carnegie Hall on November 16 of that year also evoked immoderate praise. However, there were a few dissenting voices among the critics when she gave a recital at Hunter College in March 1976, with Dalton Baldwin as accompanist. Some reviewers felt that she failed to endow Schumann's *Frauenliebe und Leben* with the dramatic urgency it demands, while others questioned the wisdom of singing Mussorgsky's *The Nursery* in German rather than in its original Russian. But critical unanimity returned with her performance in October 1976 of Mozart arias with the Orpheus Chamber Ensemble at the Grace Rainey Rogers auditorium of the Metropolitan Museum of Art.

Since she is a Franz Schubert specialist, Elly Ameling seemed a fitting choice to honor the 150th anniversary of the composer's death with a lieder recital, in March 1978, that formed part of Lincoln Center's Great Performers series. During an interview that he held with Elly Ameling for the New York *Times* (March 3, 1978) before the concert, Raymond Ericson mentioned her devoted American following, and the fact that she had sung three programs in Chicago alone for each of three years in a row, and since 1968 had appeared just as often in New York City. Aware that her admirers came to hear her time and time again, she told Ericson that she varied her repertory in order to gratify those listeners, since she thought it unfair to offer them the same thing. "For me it is necessary to change, to explore, perhaps even to instruct," she said. For the Schubert sesquicentennial recital, in which she was accompanied by the redoubtable Dalton Baldwin, she featured songs belonging to such Schubertian heroines as Goethe's Mignon and Gretchen, and Ellen of Scott's *Lady of the Lake*.

In recent years Elly Ameling has ranged as far afield for her American engagements as Pasadena, California, in 1979, and has lent distinction to such university concert series as that of Northwestern University, in Evanston, Illinois, in 1980. In 1982 she returned to New York City for another Carnegie Hall song recital with Dalton Baldwin, for an appearance with the Hague Philharmonic, and for a program of baroque music with the Musica Aeterna orchestra. She was one of the featured performers, along with Jean-Pierre Rampal, Anthony Newman, and Julius Baker, at the third annual Bach Festival held in the cathedral of Funchal on the island of Madeira in June 1982. At present, Elly Ameling gives approximately 50 percent of her time to lieder recitals, 25 percent to orchestral appearances, and 25 percent to recording.

One of the most recorded singers of our time, Elly Ameling has appeared on such American and foreign labels as RCA Victor, Philips, London, Angel, EMI, CBS Masterworks, Peters International, Odeon, Harmonia Mundi, Iramac, Donemus, and BASF. Her recordings have brought her such prestigious recognition as the Edison Award, the Grand Prix du Disque, Germany's Preis der Deutschen Schallplattenkritik, the Stereo Review's Record of the Year Award, the Opera News Best of the Year Award, and for her complete Haydn songs, the 1981 Grand Prix of the Japan Record Academy. The Netherlands government has conferred on her the distinction of knighthood in the Order of Orange Nassau, and the University of British Columbia bestowed an honorary doctorate on her in 1982. As if in reciprocity, she herself has established the Elly Ameling Lied Prize, to be awarded at the annual 's Hertogenbosch International Vocal Competition to the outstanding lieder singer, as a means of fostering that art.

Among the many interviewers who have been disarmed by Elly Ameling's honesty, matter-of-factness, and lack of pretentiousness is Brooke McEldowney, who has described her as being stocky, erect, cordial, and all business, with molasses-colored hair pulled back from a bespectacled, square face. According to McEldowney, she is the type of person who melts into a crowd, and a refreshing contrast to the self-important prima donna. During the rare breathing spaces on her frantically busy schedule, Elly Ameling studies scores and mentally rehearses her interpretations, often on jet planes between cities. She lives in a country house between Amsterdam and Rotterdam with her husband, whom she married in 1964; although she declines to give his name in interviews as an irrelevancy, he is identified in *Who's Who in Music* as Arnold Wouter Belder, who is an engineer. When away on tour, Elly Ameling carries along in her luggage photographs of two of her most treasured possessions —her pair of whippets named Florestan and Eusebius in honor of the pseudonyms used in his music criticism by one of her favorite composers, Robert Schumann.

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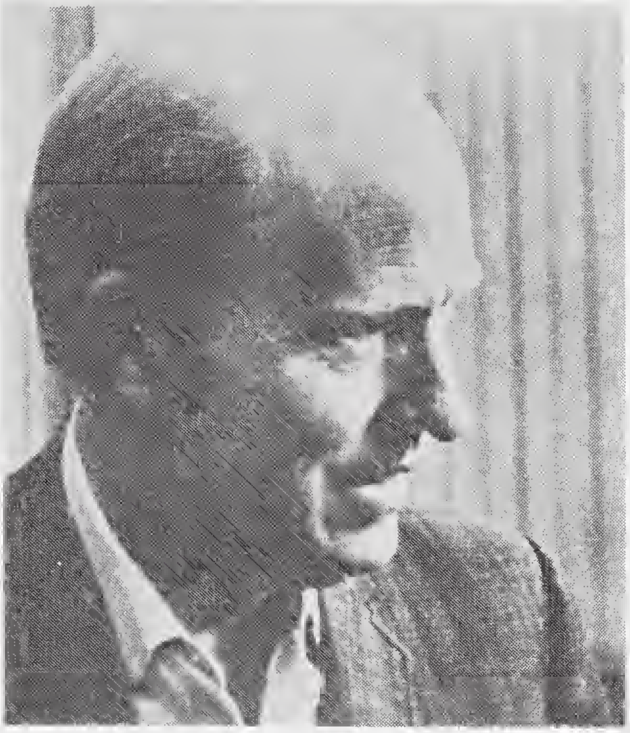
Ammons, A(rchie) R(andolph)

Feb. 18, 1926- Poet. Address: b. c/o Department of English, Cornell University, Ithaca, N.Y. 14850; h. 606 Hanshaw Rd., Ithaca, N.Y. 14850

Having published a book or two of poems nearly every year since 1964, A. R. Ammons is one of the most prolific American poets now writing. He is also among the most accomplished. Experimental in style and concerned, in many of his longer poems, with the contemporary dilemma of reinventing the self, he has otherwise no strong allegiance with other modern poets. Rather, the body of his work, lyrical and sometimes designated "pastoral," has a closer relationship to the nineteenth-century transcendentalists who followed the example of Ralph Waldo Emerson. His preference for that tradition, however, has not excluded him from the praise of today's critics, readers, and other poets. Ammons emerged as a major figure in contemporary poetry in



A. R. Ammons

1973, when his *Collected Poems 1951-1971* won a National Book Award. Since 1964 he has been a faculty member of Cornell University, where he is now the Goldwin Smith Professor of Poetry.

Archie Randolph Ammons was born on February 18, 1926 in a farmhouse four miles southwest of Whiteville, Columbus County, North Carolina. One of three surviving children of William M. and Lucy Della (McKee) Ammons, he has two sisters, Mona Smith and Vida Cox, both of whom live in North Carolina. Another sister and two brothers died in infancy and lie buried, along with his parents, in the cemetery of the "home country" that the poet revisits in "Easter Morning." Although the half-wooded farm never recovered the prosperity that it had lost during the Depression, Willie Ammons eked out a living by cultivating tobacco, corn, and strawberries as commercial crops and keeping a vegetable garden, fruit trees, and a few chickens, cows, and other livestock for family use. Memories of his childhood on a farm haunt the poetry of A. R. Ammons—vicissitudes of the seasons, a mule named Silver, the right way to pick pears, and images like "the earthworm hoe-split bleeds/against a damp black clump."

After he had finished five grades at the old New Hope Elementary School, Ammons attended a newly opened school nearby that had electric lights and modern plumbing. "The move required a step into the present that I have never completed," he wrote in an autobiographical sketch for *World Authors: 1950-1970.* A sense of alienation plagued him at Whiteville High School, where his classmates were "town kids." But as an eighth grader he won their regard with an essay on a prospective breed of cows. In the tenth grade he wrote a poem about Pocahontas. During the first seventeen years of his life Ammons left Columbus County on only one occasion, to go to a picnic at the age of twelve. When he graduated from high school in 1943, at the height of World War II, he went to work in the shipyards at Wilmington, North Carolina, where he installed fuel pumps in freighters. The following year he joined the Navy and began nineteen months of service, mainly in the South Pacific theatre aboard a destroyer escort.

An anthology of poetry that Ammons read while in the Navy inspired efforts of his own in verse. But on leaving the service in 1946 and enrolling in Wake Forest College (now a university) on the GI Bill, he majored in general science, with the intention of becoming a doctor, not a poet. His academic background proved to have a decided bearing on his poetry. "More than any other living poet, Ammons successfully connects the intricacies of science to the mystery of human nature and what he perceives as the high design of God," A. T. Baker wrote in *Time* (December 30, 1974). Ammons' first job after he graduated with the B.S. degree in 1949 was as principal of an elementary school with a staff of three teachers in Hatteras, North Carolina. He continued to write during his year there and in 1950 entered the University of California at Berkeley to study English. With the encouragement of the poet Josephine Miles, who taught English at Berkeley, he sent some of his poems to magazines, but editors at first rejected them. Contemporary poetry did not appeal to Ammons, who years later when asked about the influences on his development as a poet mentioned the Old Testament, Robert Browning's monologues, and the work of Walt Whitman, Emily Dickinson, Ralph Waldo Emerson, and Samuel Taylor Coleridge.

As if trying to resist the writing of poetry as a vocation, Ammons left the University of California, without a degree, after three semesters and in 1952 took a job with Friedrich and Dimmock, in Millville, New Jersey, a firm that manufactures biological and medical glassware. He was employed there for about a decade, first as supervisor of sales and then as a vice-president. His position gave him the financial independence to write poetry to his own liking. "I never dreamed of being a Poet poet. I think I always wanted to be an amateur poet," he told Russell Brantley in an interview for the Winston-Salem *Journal & Sentinel* (December 1, 1974). "When you have something else to do to earn money, you can do just what the hell you want to with your poems." In 1953 Frederick Morgan, editor of the *Hudson Review*, accepted the first two of the many Ammons poems that have appeared in that literary journal.

Ammons' first book, *Ommateum, with Doxology*, was published by Dorrance of Philadelphia at his own expense in 1955. ("Ommateum" means a compound eye, as of an insect.) During the next five years the book sold only sixteen copies of the one hundred printed, aside from purchases made by Ammons himself and his relatives. It received only one review, by Reuel Denny in the October 1956 issue of *Poetry*. Although the collection went virtually unnoticed, *Ommateum* gave indications of Ammons' developing talent. Richard Howard has observed in *Alone With America* (1969) that *Ommateum* provides as well the first enunciation of the transcendental theme of Ammons' later poetry: "putting off the flesh and taking on the universe."

Except for winning a Bread Loaf Writers Conference Scholarship in 1961 and serving as the poetry editor for the *Nation* during 1963, Ammons had few connections with the literary world before 1964. In the fall of that year he gave a reading at Cornell University that led to the offer of a faculty position in the English department. The book responsible for Ammons' emergence into literary prominence was his *Expressions of Sea Level* (Ohio State Univ. Press, 1964). Here, in poems whose natural settings—North Carolina's back country, New Jersey's tidal marshes—serve as the landscape of his quest for a single, unified reality, Ammons sets forth his first full rendering of the Emersonian theme. In "Hymn," "Raft," "Mansion," and other poems he longs to shed his temporary shape to embrace the transcendent reality that Emerson called the "World-Soul" or "The Real."

Having a particularly modern perception of Emerson's nineteenth-century endeavor, Ammons realizes, however, that if he is to grasp the single reality of Pure Being, he must be able to do so through the particulars exposed by rational observation. Poems such as "Guide" unfold the immensity of his task. Of that poem, Howard wrote in *Alone With America*, "With the humility of a man whose enormous ambitions have been chastened by a constatation of his restricted place in the world—and the chastening has been a religious experience, in the literal sense of religion: a linking, a binding, even a fettering—the poet returns to his body, his particular geography and even his rather bleak sociology."

A kind of turning and returning is indicated by the subject of the book Ammons produced while waiting for *Expressions of Sea Level* to be published. *Tape for the Turn of the Year* (Cornell Univ. Press, 1965) is a single long poem that was typed on a roll of adding machine tape and when typeset into book form totaled over 200 pages. Its daily entries, in the form of a journal, from 6 December 1963 to 10 January 1964 make up a mock epic in which Ammons is more concerned with his personal life and with human relationships than he was in his earlier works. Along with *Corson's Inlet*, which was also published by Cornell University Press in 1965, *Tape* marked Ammons' arrival as a poet of stature.

The most representative of Ammons' early books, *Corson's Inlet* continues the poet's visionary quest. But in the title poem of the collection Ammons acknowledges, "Overall is beyond me: is the sum of these events/ I cannot draw." The setting of his poem, as of so many others, is the seashore—here, specifically, the southern New Jersey coast—where life and death, chaos and order, as well as abstract law and individual variation intermingle in a permanent, ever-changing configuration. Such intermingling is for Ammons a sign of the interconnectedness of all things, and the scene suggests an idea of order that the poet's vision seeks to reveal.

Yet the poet notes that his vision, or rather envisioning, is a process, having as an emblem the walk, the poet's quest. Although Ammons concludes that "there is no finality of vision," he is loyal to his strategy of finding such vision: "I will try/ to fasten into order enlarging grasps of disorder, widening/ scope, but enjoying the freedom that Scope eludes my grasp." As in the poem "Prodigal" in the same collection, the poet "consigns knowledge to approximation," as does the scientist with his models created out of statistical probability. In that way Ammons' poems become a demonstration of the process of envisioning as well as a demonstration of what finally limits such vision.

With their Whitmanesque formal looseness, their frequent enjambment, and use of the colon to link sentence to sentence, the poems of *Northfield Poems* (Cornell Univ. Press, 1966) as well as *Uplands* (Norton, 1970) and *Briefings: Poems Small and Easy* (Norton, 1971) further emphasize Ammons' view of reality as a continuum and of poetry as a process through which the poet attempts to realize the sum total of fluid and changing experiences. In 1972 all, or almost all, of Ammons' poetry, except for *Tape for the Turn of the Year*, was gathered and published as his *Collected Poems 1951-1971* (Norton), for which he received a National Book Award.

Although Ammons' Southern upbringing had a strong influence on the shaping of his character, he does not think of himself as a Southern writer. In an interview with Cynthia Haythe in December 1978, he said, "When you speak to me of literature, all regionalism vanishes from my mind." Perhaps it was a feeling for the land beyond regionalism that influenced Ammons in the writing of *Sphere: The Form of a Motion* (Norton, 1974). In that long poem, according to the New York *Times* (January 8, 1975), he "was trying to explicate a state in which the rights of both nations and individuals would be respected" in order to arrive, in Ammons' words, at "a whole state of consciousness that will at once maintain its wholeness, and not surrender the individual."

A 2,000-line poem in 155 numbered sections, *Sphere* advances Ammons' idea of the relationship of the underlying and all-encompassing motions of existence with the lesser motions through which it expresses itself. Calvin Bedient declared in the New York *Times Book Review* (December 22, 1974) that Ammons had created in *Sphere* "a new poetic structure: the poem as democratic continuum."

As such, *Sphere* acknowledges a model in the poetics, the democratic feeling, and the spirit of transcendence of Walt Whitman, a fact noted by a reviewer for the *National Observer* (June 21, 1975): "Ammons touches the universe anywhere and everywhere, finding the resolution of . . . seeming opposites [such as each and all, the visible and invisible] in birds and plants, in scientific concepts, in his daily activities, in the human body, in the metamorphoses of poetry, even (at least potentially) in the relations between cultures." For *Sphere*, he was nominated for another National Book Award and was given the Bollingen Prize in Poetry for 1974-75.

Continuing to write and publish at an extraordinary rate, in the later books *Diversifications* (Norton, 1975) and *The Snow Poems* (Norton, 1977) Ammons faced the dilemma of forging new directions while maintaining the excellence of the *Collected Poems* and *Sphere*. As one departure, he utilized humor as a way to deal with acknowledged human limitations to a much greater extent than in the earlier volumes. Yet in *Diversifications*, as David Ignatow pointed out in the New York *Times Book Review* (November 30, 1975), Ammons did not break new ground in regard to his poetic style: "If there is a surprise in this book, it is to discover that he has returned to earlier forms before *Sphere*."

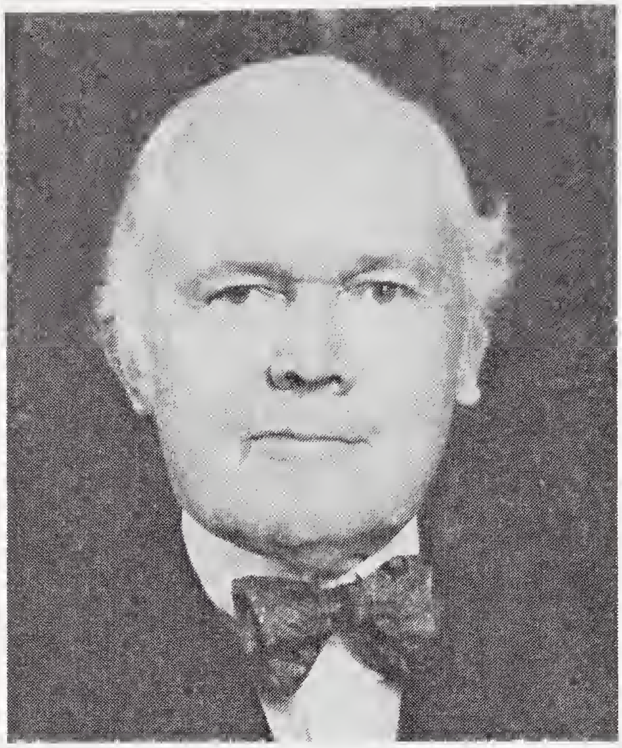
To some critics, notably Hayden Carruth, Ammons' *The Snow Poems* represented a falling off of the poet's talents. But to others, including Robert McDowell, the book merited unlimited praise. *The Snow Poems* contains 119 poems that can be read as a single poem, structured, like *Tape*, as a kind of poetic journal and concerned with many details of Ammons' personal life. Generalizing from the snowbound isolation of the poet, who is forced by the weather into daily meditations about himself, to the shared conditions of human isolation, Ammons experimented with the use of parallel columns and with word arrangement in the manner of Conceptualist poets. In the *New Republic* (November 6, 1977) Harold Bloom referred to the *Snow* sequence as a "mixed achievement," taking more delight in the appearance in the same year of Ammons' retrospective collection *Selected Poems 1951-1977* (Norton). Five additional poems, including "Essay on Poetics" and "Hibernaculum," were published in 1980 in *Selected Longer Poems* (Norton). New poems appear in *Highgate Road* (Inkling Press, Ithaca, 1978) and *Six-Piece Suite* (Palaemon Press, Ithaca, 1979).

A Coast of Trees (Norton, 1981) contains Ammons' more recent shorter poems. In the past some critics, such as Samuel Hazo in the *Hudson Review* (Autumn 1978), have criticized Ammons' poetry for its scarcity of people, "men and women with names, identities and all the other fragilities." In "Easter Morning," however, he reflects on the loss to him through death of the people who had been important in his childhood. "Easter Morning," which begins, "I have a life that did not become,/that turned aside and stopped,/astonished:" is "a classic poem" in the opinion of Helen Vendler, who further observed in the *New Republic* (April 25, 1981) that "to review *A Coast of Trees* is first of all to give notice of 'Easter Morning' as a new treasure in American poetry." The National Book Critics Circle chose *A Coast of Trees* for its 1981 award in poetry. Ammons' seventeenth volume of verse, *Wordly Hopes*, was published by Norton in the spring of 1982. Of that selection of short lyrics Laurie Brown wrote in *Library Journal* (April 15, 1982), "If nothing here matches the scope and intensity of "Easter Morning". . .there is comparable depth—and the same admirable lucidity."

At Cornell University, Ammons advanced to a full professorship in 1971 and to an endowed professorship in 1973, when he became the Goldwin Smith Professor of Poetry. He has honorary doctorates from Wake Forest University, awarded in 1972, and from the University of North Carolina, awarded in 1973. He was also the recipient of a Guggenheim Fellowship in 1966, an American Academy of Arts and Letters Traveling Fellowship in 1967, a Levinson Prize from *Poetry* in 1970, a National Institute of Arts and Letters Award in 1977, and a prize fellows award from the John D. and Catherine T. MacArthur Foundation in 1981.

While a student at Wake Forest, A. R. Ammons met Phyllis Plumbo of Northfield, New Jersey, who taught Spanish briefly at that college. They were married on November 26, 1949 and have one son, John Randolph Ammons. Professor Ammons has hazel eyes and sandy red hair, stands six feet one inch tall, and weighs 185 pounds. His recreations are walking and pool. "He is perhaps the only contemporary poet to have escaped the damaging assaults of jealousy and logrolling," according to a notation in the New York *Times Book Review* (May 9, 1971). "The reasons for this come clear watching how his colleagues at Cornell treat him—gently, quizzically, even sacredly—sensing that, like some wise, extrahuman creature, he can see things they can't."

References: N Y Times Bk R p13+ Ja 17 '82 por; Authors in the News (1976); Contemporary Authors 1st rev vols 9-12 (1974); Contemporary Poets (1980); Who's Who in America, 1980-81; World Authors: 1950-1970 (1975)



Anderson, Robert O(rville)

Apr. 13, 1917- Corporation executive. Address: b. Atlantic Richfield Corporation, 515 South Flower St., Los Angeles, Calif. 90071

In 1965 Robert O. Anderson, a self-made oil magnate and cattle baron, took over the direction of the Atlantic Richfield Corporation (then the Atlantic Refining Company) as chairman of the company's executive board. Under his chairmanship, through a shrewd series of mergers, acquisitions, and strategic changes in the enlarged complex, Atlantic Richfield has grown from a regional, $825,000,000 gasoline and oil refiner into America's twelfth largest corporation, a major, diversified natural resource conglomerate with annual sales of more than $16 billion. In the unconventional Anderson, business know-how and entrepreneurial imagination are joined to a political and social conscience and broad intellectual interests, as evidenced in his chairmanship of the board of the Aspen (Colorado) Institute for Humanistic Studies and in Atlantic Richfield's company goal as expressed in a recent annual report: "to achieve a maximum return on invested capital within a framework of responsible corporate behavior." In keeping with such an enlightened framework, Atlantic Richfield ranks first among American gas and oil producers for the overall control of pollution emission.

Robert Orville Anderson was born in Chicago, Illinois on April 13, 1917 to Hugo A. Anderson, a prominent Chicago banker, and Hilda (Nelson) Anderson. As a lending officer at the First Chicago National Bank, his father knew many oil entrepreneurs, since he was one of the first bankers to extend loans on the basis of proven but untapped oil reserves. Anderson was educated from kindergarten through high school at the laboratory school of the University of Chicago. From the laboratory school, he went on to the two-year college program instituted by Robert Maynard Hutchins, then the chancellor of the university—a type of "great books" program that grounded students in readings of Aristotle, Marx, Freud, and other great thinkers preparatory to their entering their area of specialized study. The latter, in Anderson's case, was economics, in which he took his B.A. degree in 1939. For two years following his graduation from college, Anderson worked for the American Mineral Spirits Company, a subsidiary of Pure Oil Company, in Chicago.

In 1941, with $50,000 in borrowed money, Anderson went to New Mexico and bought control of a rundown oil refinery. The demand for oil during World War II helped him turn the refinery into a profitable operation and with the profits he bought and expanded six more refineries, wildcatted exploration wells, and laid 460 miles of pipeline. In 1955 he bought the Wilshire Oil Company, a financially faltering California refinery and retail operation, for $2,000,000. He quickly restored Wilshire to fiscal health, and in 1957 he sold the company to Gulf Oil at a $21,000,000 profit.

In 1959 Anderson's New Mexico production company, Hondo Oil and Gas (then called Malco Refineries, Inc.,), struck oil in the Empire-Abo field, one of the richest in the Southwest. Partly to diversify his oil interests and partly to give himself variety, he went into the cattle business the following year. In the early 1960's, on nine vast ranches in Texas and New Mexico, he built up a herd of 20,000 cattle, in addition to 10,000 sheep and 400 horses. Among the cattle was the world's largest herd of Brangus, a selectively bred cross between Angus and Brahma, that requires 30 percent less than the feed it takes to produce a pound of beef in other cattle.

In 1962 Anderson sold Hondo Oil and Gas to the Atlantic Refining Company of Philadelphia for 500,000 shares of Atlantic stock, then valued at $36,700,000. At that point, with $50,000,000 in net assets and an annual gross of $20,000,000 a year from his various enterprises, including a uranium mill, he considered himself retired from active participation in the oil business. He was enjoying the life of a cattle rancher, and he was looking forward to succeeding the late Walter Paepcke as director of the Aspen Institute for Humanistic Studies. Paepcke, the chairman of the Container Corporation of America, had, like Anderson, been schooled in the "great ideas" program at the University of Chicago. He founded the institute in Aspen, Colorado as a retreat where businessmen could be exposed to humanistic values, through seminars and discussions involving scientists, scholars, artists, and government leaders. Anderson never did assume the directorship of the institute, but he was the person chiefly responsible for carrying it on after Paepcke's death, and he remains its board chairman to this day.

Anderson changed his mind about early retirement from the oil business because his Atlantic Refining shares made him the largest stockholder in the company, and he was elected to the board of directors in 1963. Sitting on the board, he saw that Atlantic Refining was on the road to failure unless its management were to improve, and he volunteered to undertake the improvement in collaboration with Thornton F. Bradshaw, who became president in 1964. Teaming up in May 1965, when Anderson became chairman of the board and chief executive officer, Anderson and Bradshaw began a fifteen-year partnership matched by few others in American business for longevity and unorthodoxy.

When Anderson took over the direction of Atlantic, it was a medium-size East Coast refiner and marketer, ranking sixty-eighth on *Fortune's* 500 list. With revenues of $825,000,000 and profits of $66,000,000, it was earning less than 8 percent on equity, and, with a cumbersome staff and 8,800 service stations spread thinly through fifteen states, its future was not bright.

Bradshaw and Anderson streamlined Atlantic Refining's staff, shed its least profitable service stations, initiated a $100,000,000 modernization program, and addressed themselves to the problem of the company's shortage of crude oil and regional markets. Viewing merger as the obvious answer, they began to woo other medium-size companies aggressively. On a fishing trip with Charles S. Jones, the chairman of the Los Angeles-based Richfield Oil Corporation, Anderson worked out a merger of Atlantic and Richfield in 1966. Into the merger Richfield brought sales of $315,000,000, an enhanced refining capacity, and approximately 10 percent of California's growing gasoline market. Atlantic Richfield's sales jumped to the billion-dollar mark, and its return on equity rose to 21 percent. By 1967 the corporation's profits had risen to $130,000,000 and its domestic self-sufficiency in crude was 70 percent, compared to 50 percent in 1965. With nationalism on the rise, Anderson and Bradshaw were determined to pull back on their international operations and confine their foreign activity to specific opportunities, if and when they arose.

In January 1968 their goal of complete domestic self-sufficiency came a quantum step closer when Atlantic Richfield made the biggest oil find in the history of North America at Prudhoe Bay on Alaska's North Slope. Needing more refining and marketing properties to handle the crude oil it expected to be flowing from the North Slope wells within ten years, Atlantic Richfield in 1970 acquired the bulk of the assets of Sinclair Oil Corporation, a fifty-year-old company with properties in the Midwest and Southeast.

Once the mergers were accomplished, Anderson and Bradshaw developed several strategic goals for the enlarged complex under their direction. One goal was to strike a balance between domestic production and transportation, refining, and marketing capabilities, and to achieve it, they disposed of more than half the total of 20,000-plus gasoline stations in the complex. In a $60,000,000 marketing-unification program, "ARCO" signs went up on the remaining gas stations across the United States, replacing "Atlantic" on the East Coast, "Richfield" on the West Coast, and "Sinclair" in the Midwest and Southeast. The company's headquarters, which were moved from Philadelphia to New York in 1968, were again moved four years later, to Los Angeles.

Even with the expected oil from Alaska, Anderson foresaw a time in the 1980's when the domestic supply of oil would fall short of the increasing demand by 1.4 billion barrels annually. At the same time, dependence on foreign oil was becoming less and less tenable. For companies like Atlantic Richfield, with holdings in such places as Libya, the Persian Gulf, Iran, and Venezuela, increasing royalty payments, international oil agreements, and the threat of expropriation were making it more and more difficult to compete. Since one solution was the extraction of oil from domestic tar sands, oil shale, and coal, Anderson and his colleagues initiated an ambitious crude development program in the Athabasca bituminous sands area of Alberta, Canada, in thousands of acres of oil shale land in Utah, and in one billion tons of coal reserves. But the going would be slow, as Anderson told a reporter for *Time* (August 9, 1968): "The technology is not yet ready. The expense will be tremendous, hundreds of millions of dollars. The first generation plants are five to seven years off. Large-scale production is ten to twelve years away. We didn't know how we were going to bridge the gap. Now, with the North Slope, we do."

Because of their concern about future energy shortages, Anderson and Bradshaw lobbied increasingly during the 1970's for a coherent national energy policy, to be worked out at the highest level of government—a policy that would balance economic growth against environmental costs and bring government support to the costly research needed to make solar, nuclear fusion, and synthetic fuels viable energy sources by the beginning of the twenty-first century. They argued that the traditional adversary relationship between big government and big business, once conducive to economic progress, was counterproductive in the face of an energy crisis that had to be resolved if the economy as a whole were to advance.

Pending such a national policy, Atlantic Richfield began to expand its bets. Closest to home, it started adding convenience store outlets to its self-service gasoline stations. It moved toward a more diversified role as an extractor of natural resources through its acquisition, begun in 1976 and completed in 1977, of the Anaconda Company, a leading producer of copper, aluminum, and uranium; through an investment of $25,000,000 in Energy Conversion Devices of Troy, Michigan, a leading researcher into substances that convert sunlight into electricity; and through the production of coal, which was up to 2,000,000 tons a year by 1979, with 30,000,000 envisioned by 1990.

At the same time, beginning in 1976 and effective in 1977, Atlantic Richfield traveled even farther afield, when it went to the rescue of the *Observer*, the prestigious London Sunday newspaper, which was on the brink of bankruptcy and trying to avoid the clutches of less attractive suitors. Anderson, who persuaded the Atlantic Richfield board to purchase the *Observer*, through its subsidiary Arco Foundation, called the purchase "a modest bet on the survival of England." "We do not propose to change the paper's editorial policy," he said, as quoted in *Time* (December 6, 1976). "Our intention is solely to provide support for the *Observer*, one of the world's outstanding newspapers." In other news accounts Anderson was described as "a humanist with a deep concern for communications" and "a liberal intellectual acting out of noble motives."

In another excursion into the communications field, the Arco Foundation in July 1980 saved the American literary monthly *Harper's* from extinction with a pledge of $1,500,000, which was matched by an equal pledge from the John D. and Catherine MacArthur Foundation. Anderson told Ann Crittendon of the *New York Times* (August 31, 1980) that a nonprofit organization with its own board would be created to run the magazine. "We'll go after an all-star cast as a first step," he said. "Unless *Harper's* can be restored to the role it once had, maybe it should go out of business."

Between 1971 and 1979 Atlantic Richfield's sales rose from $3.6 billion to $16.7 billion, sixteen times what they had been in the mid-1960's. Over the same period, profits jumped from $119,000,000 to $1.2 billion, more than ten times the 1967 figure. Atlantic Richfield climbed to third place among American corporations in the production of copper, fifth in aluminum, and eighth in petroleum. Its stock, which bought for $1,000 in 1970, sold for $1,857 on January 2, 1980. In 1980 its assets exceeded $12 billion and its annual capital expenditures were more than $1 billion. As quoted by Ann Crittendon in her *New York Times* article, Barry Good, an oil analyst with Morgan Stanley & Company, found Atlantic Richfield under Anderson "better prepared to face the decade of the 1980's" than any other company within his purview. One part of that preparation was a reduction of Atlantic Richfield's book assets outside the United States to 1 percent. Another was a decentralized management in which middle-level executives were given major responsibilities, so that a permanent cadre could carry on despite changes in the higher echelons. "I don't see any way of fighting the bureaucratic trend within big companies," Anderson told Ann Crittendon, "without breaking them into smaller components and assigning more responsibility to the individual groups."

After sixteen years as chief operating officer, Thornton F. Bradshaw left Atlantic Richfield to join the management of RCA, the electronics and broadcasting conglomerate. He became chairman of the board of RCA in July 1980 and chief executive officer a year later. William Frederick ("W.F.") Kieschnick succeeded Bradshaw as president of Atlantic Richfield. Robert O. Anderson remained chairman of the board, while resigning as chief executive officer, a position assumed by Kieschnick in addition to the presidency.

In addition to the shares in Atlantic Richfield which he owns jointly with his wife, Anderson has in his private portfolio Bank Securities, Inc., an eight-bank holding company based in Albuquerque, New Mexico; the Hyer Boot Company of El Paso, New Mexico, the oldest maker of boots and other Western wear in the United States; a partnership in the Loomix Corporation of Arroyo Grande, Texas, a producer of cattle feed supplements with outlets throughout the West; and an investment in the New York consulting and venture capital firm of Halaby International. His agricultural holdings include two farms, one in Roswell, New Mexico and the other in Dell City, Texas, where alfalfa and alfalfa pellets are produced; two feedlots, one in Roswell, New Mexico and the other in Sunnyside, Texas; and 20,000 to 30,000 head of cattle and 10,000 to 12,000 sheep on eight ranches in New Mexico and two in Texas. At another ranch, the Sunset Stud ranch in New Mexico, he raises Arabian horses, thoroughbreds, and quarterhorses.

Anderson's ranches comprise a total of more than 1,000,000 acres, almost twice the size of the state of Rhode Island, making him the biggest individual landholder in the United States. He was arguably the world's leading cattle rancher until another 1,000,000 acres he owned in Brazil with David Rockefeller and a Brazilian partner were sold in 1980. Anderson also owned farm land in Iran until it was confiscated in the revolution there. In real estate, he owns personal residences in Roswell, New Mexico, Aspen, Colorado, and Durango, New Mexico; Market Center, a 100,000 square foot office-space redevelopment project in downtown Denver, Colorado; and some undeveloped acreage on Dauphine Island, an Alabama resort.

Politically, Anderson is an enlightened conservative, in the tradition of Edmund Burke. Like the typical oilman, he is a Reagan Republican, a heavy financial contributor to the party, and a proponent of nuclear power, limits on the growth of federal government, and greater tax incentives for the oil industry. Untypically, he has supported repeal of the industry's cherished oil-depletion allowance, on the ground that it has created more ill-will for the industry than it is worth; has come out in favor of a proposed consumer protection agency; supported use of highway taxes for mass transit; was in favor of the Carter Administration's proposal for an excess-profits tax; and had Atlantic Richfield contribute $25,000 to the futile fight against Proposition 13, the 1978 tax-reduction referendum in California. Recognizing that economic growth cannot be pursued without regard for social and economic costs, he favors a national planning program that would transcend the interests of individual companies in the private sector. Environmentalists have sometimes angered him, however, when they have moved beyond the research of basic issues into political action. In the New York *Times* interview with Ann Crittendon, he described the opposition some of Atlantic Richfield's projects in Alaska met from groups contending that the projects would endanger fish. "Those people are so petty," he said. "We'd give more to environmental groups, but we don't see the kinds of organizations we could support."

Anderson still owns 220,000 shares of stock in Atlantic Richfield, worth about $10,300,000 in today's market. His income as chairman of Atlantic Richfield in one recent year (1979) was $1,227,116 in salary, bonuses, and executive incentive fees. When he retires, he will receive $374,685 annually. A third of his income, like a third of his time, is invested in medical, educational, and cultural institutions and other philanthropies.

Robert O. Anderson and Barbara Phelps were were married on August 25, 1939. They have seven children: Katherine, Julia, Maria, Robert Bruce, Barbara Burton, William Phelps, and Beverley. Anderson and his wife's principal home is on the Circle Diamond Ranch, outside of Roswell, New Mexico. From there, Anderson commutes by private jet to his other ranches, his office in Los Angeles, and the Aspen Institute for Humanistic Studies. In addition to attending the intellectual gatherings at Aspen, he took part for many years in the secret annual meetings of the Bilderberg Group, also known as the Bilderbergers, a "think tank" in which European and American bankers, businessmen, statesmen, and intellectuals discuss free-world policy.

Anderson is a trim, silver-haired man with a soft, halting voice and a somewhat shy manner. An art collector and himself a painter of what one critic has called "sophisticated primitives," he has served as chairman of the Business Committee for the Arts, and he is vice-chairman of the John F. Kennedy Center for the Performing Arts in Washington, D.C. He often goes hunting, fishing, or horseback riding with his friend and Roswell neighbor Peter Hurd, the painter. His religious affiliation is with the Episcopal Church.

"My three main interests," Anderson told Howard Taubman of the New York *Times* (January 22, 1970), "are environment, education, and the arts, and they profoundly affect the quality of life. Business is learning that this is so. The best young talents in America, the kind business wishes to attract, insist on these things as essentials." The cosmic issue of most concern to him is the fate of nonrenewable resources. A self-described "optimist by nature," he finds his optimism on that issue "takes more and more recharging as each year goes by."

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Baker, James A(ddison), 3d

Apr. 28, 1930- United States government official. Address: b. The White House
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Shortly after his election to the Presidency of the United States in November 1980, President Ronald Reagan astonished Washington prognosticators by naming James A. Baker 3d, a moderate former Democrat, White House Chief of Staff. The appointment was all the more surprising because Baker, a corporate lawyer by profession, had managed the primary election campaigns of two of Reagan's most determined political opponents: President Gerald R. Ford, in 1976, and George Bush, in 1980. Widely regarded as one of the Republican Party's best election strategists, Baker, who joined the Reagan campaign staff in mid-1980, quickly impressed the candidate with his political know-how and organizational skill. As White House Chief of Staff, Baker's main function is to supervise the activities of nearly 1,300 White House employees, but he is also a trusted senior adviser to the President, particularly in the area of legislative affairs.

James A. Baker 3d was born in Houston, Texas on April 28, 1930, the son of a well-to-do attorney. As he explained to Tony Kornheiser of the Washington *Post* (January 18, 1981), he was "made conscious of the fact that [he] sort of had a heritage to live up to" at an early age. His great-grandfather was a founder of Baker & Botts, one of Houston's first legal offices, and his grandfather, "the Captain," built it into the largest and probably the most prestigious law firm in the city. Like his father before him, Jim Baker, as he prefers to be known, attended the Hill School, a college prep school in Pottstown, Pennsylvania, then enrolled at Princeton University. Although he was a classics major, he wrote his senior thesis on the British Labour party from 1945 to 1952. After receiving his B.A. degree from Princeton in 1952, he spent two years in the United States Marine Corps. Having learned to shoot when he was a child, he became an expert marksman and was a member of the pistol and rifle team at Camp Lejeune, North Carolina. At his father's insistence, Baker returned to his home state upon completion of his military service to study law at the University of Texas at Austin.

Prevented from joining the family business by a company rule against nepotism, Baker went to work for Andrews, Kurth, Campbell & Jones, another high-powered corporate law firm in Houston, immediately after he earned his J.D. degree in 1957. "It was one of the best things that ever happened to me," he said years later, as quoted in *Newsweek* (September 6, 1976). "I always would have wondered if I would have made it on my own." Within a decade, he was made a partner.

Although he was nominally a Democrat somewhat in the John B. Connally-Lloyd Bentsen mold, Baker was, by his own account, "totally apolitical" during those years. It was not until 1970, following the death of his wife, Mary (McHenry) Baker, that he became actively involved in politics. In that year Texas Congressman George Bush, a longtime friend who had recently announced his candidacy for the United States Senate, asked Baker to run his Harris County campaign. Baker still thinks that Bush made the request in order to help him come to terms with his bereavement, to "give [him] something to do," as he once put it. Bush lost the race to Lloyd Bentsen, but largely because of Baker's organizational ability, he easily carried Harris County, which includes Houston, taking 61 percent of the votes cast. As a result of this experience, Baker switched parties to become, in his words, "absolutely, totally, pure Republican."

In 1972 Baker ran fourteen Texas counties for the victorious Republican national ticket headed by incumbent President Richard Nixon. A few months later, he was named state Republican finance chairman. Reportedly on the recommendation of George Bush, he was offered, in 1975, a post as Under Secretary of Commerce in Gerald R. Ford's Administration. The following year, President Ford persuaded him to relinquish that position to become chief delegate hunter for the Ford campaign at the 1976 Republican National Convention in Kansas City, Missouri. Contrary to the predictions of many old-line political professionals, the personable and remarkably energetic Texan rounded up the final 200 or so delegate votes that pushed Ford over the top and won for him his party's Presidential nomination on the first ballot. The final tally of 1,187 votes for Ford to 1,071 for Ronald Reagan, Ford's only serious challenger, was only some fifty votes higher than Baker's estimate. Many observers felt that Baker had gained a psychological advantage for the incumbent President by pledging to make public the identities of Ford's delegates once a majority was reached.

Just a week after the convention, on August 25, 1976, Baker succeeded Rogers C. B. Morton as chairman of the President Ford Committee. He was the third man to head the campaign in five months. According to official reports, the change was made at the request of Morton, who had asked to be relieved of his administrative responsibilities so that he might direct a new advisory committee set up to foster party unity. Seasoned political observers, however, saw it as an attempt by Ford to attract moderate and progressive voters to his cause.

At the time of Baker's appointment, Ford was trailing Jimmy Carter, the Democratic standardbearer, in most public opinion polls by some thirty points. Insisting that "people have been selling us and this President short for months," Baker devised a rather unorthodox game plan. According to Kandy Stroud, a political correspondent and the author of the book *How Jimmy Won* (1977), an analysis of Carter's 1976 Presidential campaign, Baker advised Ford to emphasize his "Presidential" image by spending most of his time at the White House until the last few weeks of the campaign. For the closing days of the campaign, he recommended an all-out personal appeal by the President accompanied by a media blitz. The unorthodox strategy worked so well that Ford made up almost all of the thirty-point deficit, but it was not quite enough. The incumbent President lost the national election on November 2, 1976 to Carter by slightly more than 1 percent of the total vote. Despite his candidate's loss, Baker earned a reputation as a campaign tactician of uncommon ability. As Miss Stroud wrote, "Not until the bitter end, when James Baker took over, was there the slightest semblance of order or direction in the Ford campaign."

After the election, Baker returned to his law practice in Texas, but, as he told Tony Kornheiser, "it didn't hold the same fascination for [him] anymore." In 1978 he announced his candidacy for the office of state attorney general. Despite the help of such high-powered Republicans as George Bush, Gerald Ford, Jack Kemp, John Connally, and Ronald Reagan, who stumped the state in his behalf, and a campaign chest of over $1,500,000, he was beaten in that contest, his one and only bid for elective office to date, by a conservative Democrat. Nevertheless, he managed to garner about 46 percent of the vote, the highest total ever for a Republican running below the first line on a state-wide ticket in Democratic Texas.

The following year, Baker agreed to manage George Bush's campaign for the Republican Presidential nomination. To the astonishment of most veteran campaign watchers, Baker guided Bush, who was generally considered to be the underdog in the crowded Republican field, to a stunning political upset in the Iowa caucuses. Because they were the first political event of the year, the caucuses attracted heavy press coverage. Bush's victory, and the accompanying media splash, made him the front-runner going into the snowbelt primaries. In the New Hampshire primary campaign, however, Bush made a costly mistake when he stubbornly refused to allow other candidates to participate in a televised debate that had originally been scheduled to include only Bush and his most serious challenger for the nomination, Ronald Reagan. "We got beaten fair and square tactically—no question about it," Baker said afterwards, as quoted in the Washington *Post* (January 18, 1981). A few months later, just before the crucial California primary, Baker persuaded Bush to withdraw from the race. He has since admitted that the Vice-Presidential spot on the Republican ticket was "in [his] mind always as a fallback." "I'm absolutely, totally, thoroughly and completely convinced that we got out at the right time, that we stayed just long enough, and not too long—and if we'd stayed any longer, [Bush] wouldn't be on the ticket."

The timing and grace of Bush's decision undoubtedly made it easier for hard-core conservatives to accept him as Reagan's running mate at the Republican National Convention. At Bush's suggestion, Baker joined the Reagan campaign team as a senior adviser. Responsible for drawing up the budget for the final weeks of the campaign, he successfully argued in favor of cutting salaries and other personal costs and putting that money into media advertising. He was also involved in the negotiations for the television debates with President Carter and with John B. Anderson, the independent candidate. Against the advice of Edwin Meese 3d, Reagan's longtime associate, Baker pressed for a showdown debate with Carter. "I knew Reagan wipes people out in debates . . . ," he explained to Tony Kornheiser. "I knew that there were people on the fence about Reagan, people who'd heard he was a bomb-thrower; the only way to overcome that impression was to get him on TV. The Anderson decision was risky; Anderson is a good debater. But forensic debate is different from political debate. And we stopped our slide after that one. I knew Reagan would show better than Carter. Reagan never loses a debate." Baker was one of several aides who helped coach Reagan for the final television confrontation with Carter. In the eyes of many political analysts, that debate clinched the election for Reagan.

Ten days after Ronald Reagan's election to the Presidency, on November 14, 1980, Jim Baker was named White House Chief of Staff. The appointment surprised many Washington insiders, who had expected the new President to choose Ed Meese. Meese had been Reagan's chief of staff while he was governor of California. Moreover, Baker is considerably more moderate politically than the other members of the inner White House circle. Unlike H. R. Haldeman and Hamilton Jordan, the Chiefs of Staff for, respectively, Presidents Richard Nixon and Jimmy Carter, Baker directs only those Reagan aides and assistants who actually work at the White House or at the nearby Executive Office Building. In addition to managing the White House personnel office, he oversees the operations of the legislative affairs, public liaison, press and communications, political affairs, and speechwriting offices. Baker has further responsibilities as a member of the National Security Council and as a senior foreign policy adviser. "It's a managerial job," he explained to Louise Sweeney of the *Christian Science Monitor* (December 30, 1980). "I think you've got to be able to make that train run efficiently, or the President will not appear to have it all together. You've got to be low key and low visibility because your own role is that of an honest broker. . . . I have to refrain from imposing . . . suggesting policy options to the President." "You see," he went on, "I have to make sure that he gets all sides of every question, and that everybody who *should* have a chance to contribute to that decision has a chance."

Baker, Presidential Counselor Ed Meese, and Deputy Chief of Staff Michael Deaver soon became known in Washington circles as the "Big Three" or the "Troika" of the Reagan Administration. The extent of the authority exercised by these three men was perhaps first revealed to the public on March 30, 1980, when the President was wounded in an assassination attempt. In the harrowing hours following the shooting, they made almost all of the crucial decisions. For example, once they knew that President Reagan's life was not in immediate danger and that the international situation was stable, the three decided it was not necessary to invoke the Twenty-fifth Amendment, which would have transferred power to Vice-President Bush. During his twelve-day hospital stay, Reagan relied heavily on his daily meetings with Baker, Meese, and Deaver for briefings and for help in decision-making.

During his first few months in office, Baker concentrated on securing Congressional passage of Reagan's controversial supply-side tax and budget package. According to Secretary of the Treasury Donald T. Regan, as quoted in *People* (August 31, 1981), "Baker never left his desk, but he told the President when to play the good guy, when to play the bad guy, when to call a Senator or a Congressman" who might be wavering. Representative Jack Kemp, the coauthor of the so-called Kemp-Roth bill, a comprehensive federal tax-cut proposal, added, "With all due respect to the President and Secretary Regan, it was Baker who got the budget and tax package passed."

Although he contends that "you can't be an honest broker and push policy," Baker has nonetheless worked closely with Meese and other advisers on policy formulation and legislative strategy. In planning sessions, he argued against the creation of a so-called "super Cabinet" in which some department secretaries would have had to report through others and, fearing a "power play" by Secretary of State Alexander M. Haig Jr., urged that Vice-President Bush be named to head the crisis-management committee. He also helped smooth over the objections of right-to-life groups to President Reagan's nomination of Sandra Day O'Connor as the first woman Associate Justice of the United States Supreme Court.

A slim, athletic six-footer, Jim Baker appears to be at least a decade younger than his years. According to one interviewer, he has an "extremely direct, but not a hard, gaze" and "melting brown eyes." His soft twang is recognizably Texan, and he retains many signs of his Texas upbringing, from fancy cowboy boots to chewing tobacco. He enjoys watching professional football games and listening to country and western music, especially Tammy Wynette and George Jones. He is an excellent tennis player, although George Bush, his frequent doubles partner, has said that his service "is not known for its blinding speed." Baker also likes to go "wade fishing" in the shallow coastal bays of his home state and to hunt wild game on his small ranch near San Antonio. After the death of his first wife, Mary (McHenry) Baker, whom he had wed in 1953, he married, in 1973, Susan Garrett Winston. He has four sons—James A. 4th, Stewart M., John C., and Douglas B.—by his first wife, and two sons and a daughter from Susan Baker's first marriage. The Bakers' youngest daughter, Mary Bonner Baker, was born in 1977. When they are in Washington, the Bakers live in a large house on exclusive Foxhall Road.

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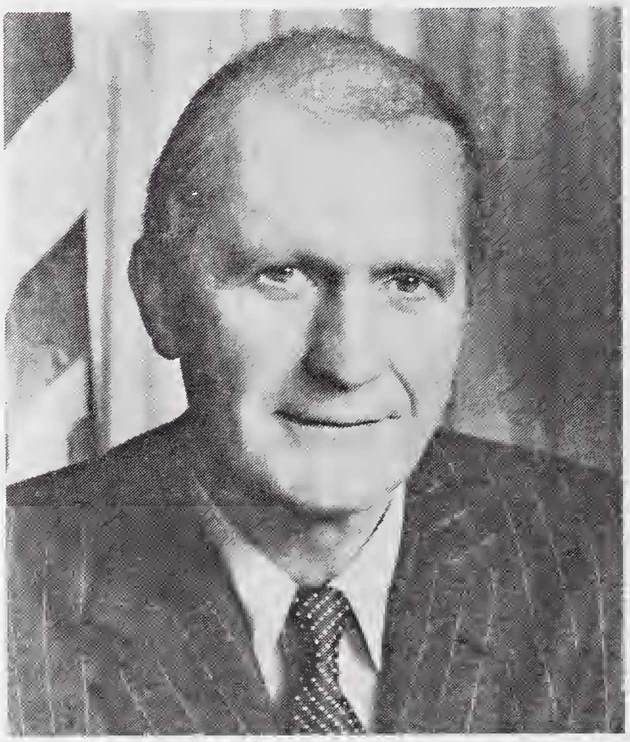

Baldrige, (Howard) Malcolm

Oct. 4, 1922- United States Secretary of Commerce; businessman. Address: b. Department of Commerce, 14th St. between Constitution Ave. and E. St., NW, Washington, D.C. 20230; h. Tomlinson Rd., R.D. #2, Woodbury, Conn. 06798

To fill one of the "nuts-and-bolts" slots in his Cabinet, as some Washington observers interpreted the appointment, President Ronald Reagan chose Malcolm Baldrige to be his Secretary of Commerce in the Republican Administration that came into power in January 1981. As chairman and chief executive officer of Scovill, Inc., Baldrige had demonstrated his proficiency in management by transforming a sluggish Connecticut brass-milling firm into a diversified, multinational enterprise with annual sales of about $1 billion. Influential also in developing policy as Secretary of Commerce and charged with forecasting business trends during a time of industrial recession and confusion, he subscribes wholly neither to supply-sider nor monetarist thinking, but draws rather from what he has called "a more eclectic background," based on experience as well as economic theory. Baldrige's avocation of steer roping and his membership in the Professional Rodeo Cowboys Association make him perhaps the most colorful member of the Reagan Cabinet.

The oldest of the three children of Howard Malcolm Baldrige, a lawyer, and Regina (Connell) Baldrige, Howard Malcolm Baldrige was born in Omaha, Nebraska on October 4, 1922. He has a brother, Robert Connell Baldrige, and a sister, Letitia Baldrige, a writer and a public relations specialist who became well known during the Kennedy Administration as Jacqueline Kennedy's social secretary. In the 1920's Howard M. Baldrige served in the Nebraska legislature; in 1930 he was elected on the Republican ticket to the Seventy-second Congress, for one term in the United States House of Representatives. As his sister has recalled, in boyhood Malcolm "fell in love with horses and cowboys." He started to ride horses when he was eight years old, and later he spent his summer vacations as a $1-a-day ranch hand on cattle ranches in northwestern Nebraska, where he began to acquire his skills as a steer roper. During the rest of the year he was a student at Hotchkiss School in Connecticut.

Like his father, Baldrige attended Yale University, but not to study law. Uncertainty about a career led him to major in English because he liked to read. When he graduated from Yale with a B.A. degree in 1944, World War II was still in progress. During the preceding year he had entered the United States Army as a private. He later served in the field artillery brigade of the 27th infantry division in the Pacific theatre, before being released in 1946 in the rank of captain.

A year later Baldrige went to work as a foundry foreman at the Eastern Malleable Iron Company in Naugatuck, Connecticut. He was made managing director of its Frazer and Jones division in 1951, vice-president of the company in 1957, and president in 1960. His extraordinary rise in management caught the attention of the board of directors of Scovill Manufacturing Company in nearby Waterbury. That financially distressed brass mill had sustained a loss of $131,000 on sales of $121,000,000 in 1956 and even in its better years showed only a disappointing increase in sales. Baldrige joined Scovill in 1962 as executive vice-president; the following year he became president and chief executive officer; in 1969 he took the title of chairman of the board.

One of Baldrige's first moves to reverse the downward trend at Scovill was to cut overhead expenses 18 percent by streamlining the administrative staff, which was top-heavy with vice-presidents and other officers. Eliminating group management and committee meetings, he gave accountability to his several division chiefs. "Our management approach is direct and uncluttered," he explained to Robert A. Wright in an interview for the New York *Times* (May 15, 1966). "It is based on individual responsibility and decision making, extended as far down the line as possible. Committees do not make decisions at Scovill."

When Baldrige began reorganizing Scovill, some 55 percent of its earnings depended upon sales of products from its brass mill. But because brass milling is a cyclical business, he sought to diversify the company without, however, making it a conglomerate. Within a few years Scovill was turning out aluminum as well as brass products, had developed through its Hamilton Beach appliance division a highly marketable "hole-in-the-handle" electric carving knife, and had introduced a variety of other items, such as a toothbrush oral hygiene unit, while eliminating less profitable operations. Sales reached $386,000,000 in 1966, as compared to $169,300,000 at the time that Baldrige took over Scovill's direction.

Further diversification necessitated the building of ten new plants and raised Scovill's revenues to $470,200,000 by 1971. That increase followed the acquisition, in 1967, of NuTone, manufacturer of chimes and other built-in home products, and in 1968, of Caradco, one of the country's leading makers of doors and window frames. As reported in *Forbes* (April 1, 1972), Scovill's brass pin division had accumulated some 70,000 retail outlets, for which the firm began to supply electric scissors, needlepoint, fasteners, zippers, and a variety of additional items related to sewing. Among other widely used Scovill products are Yale locks and tire valves. At the end of 1980 Scovill was operating eighty-one plants in the United States and in twenty-two countries abroad. Nearly one-third of its profits in 1979 came from international sales.

While he was reshaping Scovill, Baldrige held directorships in several other companies, including AMF, Inc., in White Plains, New York; Connecticut Mutual Life Insurance Company of Hartford; Bendix Corporation; IBM, Inc.; Eastern Company; and Uniroyal, Inc. He also became a trustee of the Swiss Reinsurance Company and a member of the Business Council and the Council on Foreign Relations, Inc.

"Businessmen today can't wear blinders," Baldrige said in his interview with Wright for the New York *Times*. "They've got to be active civically and politically or else default their responsibilities to others." Among the many Waterbury community organizations in which he was involved were the Easter Seal Society, as incorporator; the Red Cross, as director and chairman of the 1966 fund drive; and the Waterbury Hospital, as trustee. A member of the NAACP, Baldrige also helped to found the Waterbury Non-Profit Development Corporation, which promoted low-income housing, and to develop employment and recreational opportunities for blacks. As Frank Trippett recounted in *Look* (December 15, 1970), "When 1967 brought racial turbulence to the city, Baldrige, working to defuse tensions, personally stalked the streets and pool halls of the predominantly black North Square section."

In his work with other civic groups Baldrige was chairman of the Waterbury Mayor's Citizens Advisory Committee, member of the Connecticut Governor's Committee on the Status of Women and of the Connecticut Citizens Commission on the State Legislature, and delegate to the Connecticut Constitutional Convention in 1965. His political activities included his service as a member of the Connecticut state Republican budget committee and of the finance committee, of which he was chairman from 1969 to 1972. He was also a member of the platform committee.

Besides holding important positions in his state's political organization, Baldrige has been a delegate to every Republican National Convention since 1964. During the 1968 Presidential campaign he was the Connecticut cochairman of the United Citizens for Nixon-Agnew. When George Bush decided to seek the 1980 Republican Presidential nomination, he asked Baldrige, a longtime friend, to head his campaign in Connecticut because he felt that he needed a good manager. The Connecticut primary in March 1980 gave Bush one of his few victories over Ronald Reagan in their contest for the nomination. After the 1980 Republican National Convention, Baldrige led a fund-raising drive for his party's candidates as cochairman of the Connecticut Reagan-Bush for President Committee and national vice-chairman of the Business for Reagan-Bush Committee. He has also served as a member of the national Republican finance committee.

On December 11, 1980 President-elect Ronald Reagan announced that he had chosen Malcolm Baldrige as Secretary of Commerce. The Senate confirmed the nomination on January 22, 1981, and the following day he took his oath of office. Shortly after the announcement of his appointment, Baldrige said in a press interview, as quoted in *Congressional Quarterly Weekly Report* (December 20, 1980), that his priorities would be "working on the problem of productivity, helping to increase our exports, and trying to get rid of excessive government regulation." He explained that he would be a member of "a core economic team" endeavoring to win Congressional approval of Reagan Administration policies. He sits on three Cabinet councils: the Council on Commerce and Trade, of which he is chairman, the Council on Economic Affairs, and the Council on Natural Resources.

As a newcomer to Washington, Baldrige was at first troubled by what he once called "an inordinate amount of meetings." Reviewing his experiences as Secretary of Commerce for *U.S. News & World Report* (September 28, 1981), he said, "To my regret, 75 percent are necessary because we must make sure everyone involved is informed. In the private sector, we had almost no committees." He was convinced, however, that business practices could be applied successfully to government. At the Department of Commerce, for example, he tried especially to introduce "management by objective"—devising plans to meet specific goals. "Leadership really hasn't changed much since man came on earth," he maintained. "But one necessary ingredient is to have a firm idea of where you are going."

"Unwieldy" is the term that many Washington observers apply to the Department of Commerce, a collection of agencies largely concerned with trade and technology. Baldrige does not agree that the department is unmanageable even though, along with the Maritime Administration, which operates the United States Merchant Marine, it includes the National Bureau of Standards, the Patent and Trademark Office, and the Bureau of the Census, among such other divisions as those that measure the Gross National Product and forecast the weather. At the time that Baldrige took office, the department had some 48,000 employees and an annual budget of $2.8 billion.

Perhaps foremost among the immediately pressing trade questions confronting the new Secretary of Commerce was what to do about the large imports of Japanese cars, which had contributed to the decline in the American automobile industry. Working closely with William Brock, the United States Trade Representative, Baldrige took the lead in insisting that Japan be persuaded to accept voluntary restraints on its exports. By the end of his first year in office, Baldrige had cut his department's budget by about 40 percent. At the same time he expanded its analytical and economic forecasting roles, among other functions, establishing a Bureau of Competitive Assessment, which calculates where each industrial sector will stand by 1990 in worldwide competitive relationships.

Because of his conviction that one of the chief tasks of the Department of Commerce is its promotion of exports, in late 1981 Baldrige fought the plan of David Stockman, director of the Office of Management and Budget, for additional reductions in Commerce spending, primarily operating costs for the Foreign Commercial Service, the Bureau of Industrial Economics, and the Office of Export Development. As a result of Baldrige's protest, as Clyde H. Farnsworth disclosed in the New York *Times* (December 27, 1981), "of the $174 million slash in funding sought by Mr. Stockman, Mr. Baldrige retained $155 million."

"It seems I took an 80 percent pay cut to work 80 hours a week," Baldrige remarked in his statement in the fall of 1981 for *U.S. News & World Report,* referring to his transfer from private industry to government service. According to the *Wall Street Journal* (December 12, 1980), his salary at Scovill during the preceding year had been $342,431. As Secretary of Commerce he earned about $70,000, only a small part of his 1981 income, which he reported, in compliance with the Ethics in Government Act, exceeded $1,500,000 and possibly

$2,500,000. A large share of his earnings came from bonuses, severance pay, and pension benefits that he received when he left Scovill.

A direct, plainspoken man, Baldrige has been crusading against Washingtonian wordiness and abuse of language since the spring of 1981. In a memo to employees of the Department of Commerce he urged the writing of short sentences, trimmed of unnecessary modifiers, in a style that would be "halfway between Ernest Hemingway and Zane Grey, with no bureaucratese."

Among the words to which he objected were "parameter," "viable," and "orient," along with verbs derived from nouns, such as "to impact," "to interface," and "to prioritize." His impatience with fuzzy and extraneous language led him to complain in a speech during the summer of 1981, "I noticed when I first came to government many people spoke in multisyllabic words and phrases that I'm not sure even they understood completely. The only reason I could see for talking that kind of talk was a subconscious urge to cover oneself. There is a kind of protection in . . . a recommendation so vague that it can be interpreted two or three ways on a single issue." Baldrige also is averse to redundant phrases such as "final outcome," "future plans," "important essentials," and "end result."

Before he joined the Reagan Administration, Baldrige, who had become a professional steer roper in the 1960's, competed in about ten rodeos a year as a heeler—the rider in a two-man team who lassos the steer's hind legs while his partner catches the horns. In March 1981 in Phoenix, in his first competition since taking office as Secretary of Commerce, he won the Professional Rodeo Cowboys Association's Man of the Year award. Besides enjoying the excitement of competition, Baldrige finds steer roping to be "a beautiful combination of timing, rhythm and coordination between you and your horse that is almost like a perfectly danced gavotte," as he told Lynne Ames, who quoted him in the New York *Times Magazine* (September 20, 1981). He went on to say of his hobby, "The rodeo puts you in close and natural touch with the most independent and self-reliant group of people that are probably left in the U.S.A." His business interests, moreover, include holdings in a cattle-raising partnership, the Southwest Grazing and Macron Farms.

Malcolm Baldrige blends urbanity with the look and posture of a cowboy, standing six feet one inch tall and weighing 175 pounds. In Washington he keeps a lasso and prize saddle in his office, wears a hand-tooled Western belt with his business suits, and goes horseback riding with President Reagan from time to time. On March 31, 1951 Baldrige married Margaret Trowbridge Murray. They have two daughters, Megan Brewster and Mary Trowbridge. Mrs. Baldrige, who shares her husband's interest in civic affairs, was the first woman to join the volunteer fire department in Waterbury, where the family home is a colonial house on a rural estate large enough to raise horses and cattle.

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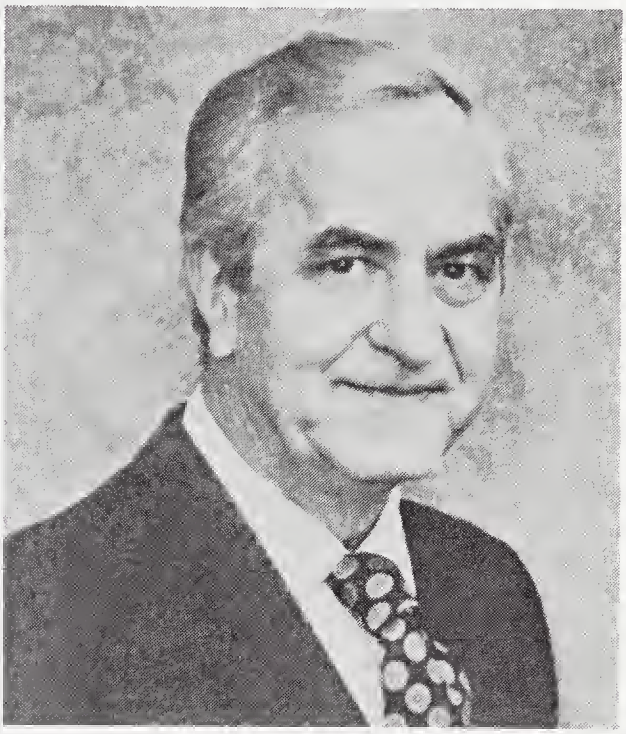

Barrett, William (C.)

Dec. 30, 1913- Philosopher; critic. Address:
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With the publication of his memoir *The Truants: Adventures Among the Intellectuals*, William Barrett has emerged as a leading chronicler of the post-World War II generation of radical New York intellectuals. An associate editor of *Partisan Review*, which in the late 1940's and 1950's was the nation's most influential literary and political journal, Barrett worked with such prominent writers as Philip Rahv, Mary McCarthy, Dwight Macdonald, Hannah Arendt, and Delmore Schwartz, the ill-fated poet who for many years was Barrett's closest friend. Also one of the best-known philosophers in the United States, Barrett was at the center of a small group of philosophers who, after World War II, introduced European existentialism to America. Although Barrett was a Marxist with Trotskyist leanings in his youth and an anti-Communist leftist during the Cold War, he has recently become associated with the neoconservative writers who publish in *Commentary*, a journal of culture, religion, and politics. According to Norman Podhoretz, the editor of *Commentary*, Barrett is the only American philosopher of distinction since William James "who [is] entirely at his ease in the arts and a master of English prose to boot."

Of Irish Catholic descent, William C. Barrett was born on December 30, 1913, the son of John Patrick Barrett, an engineer, and Delia (Connolly) Barrett. He grew up on the outskirts of New York City, on Long Island and later in Queens. "I had the kind of New York boyhood you read about," Barrett recalled in an interview with James Harkness for *Horizon* (September 1979). "We played baseball in vacant lots . . . , never . . . softball. We had never heard of softball." Barrett's involvement with philosophy began as a teenager when he read Aristotle and suddenly realized that ideas, knowledge, and the worldly instruments of power are intertwined. While attending City College, in Manhattan, during the Depression years of the early 1930's, Barrett, aware of the connection between philosophy and history, embraced Marxism.

According to Barrett, the decade of the 1930's occasioned the American encounter with Marxism. "The Great Depression hung over our heads," Barrett noted in *The Truants* (Anchor/Doubleday, 1982), "and socialism seemed the simple and inevitable answer." The economy of the country was in disarray, but among intellectuals like Barrett a spirit of populist optimism and exuberant goodwill flourished. Even the routine of daily life reinforced Barrett's Marxism: of the long commute from Queens to City College, Barrett now remembers, as he put it in *The Truants*, "only hugging [his] socialist thoughts, aggressively but cheerfully, to [himself] amid the crush of bodies in the subway. . . ." At City College, where many politicized students split up into opposing ideological camps (Stalinist and Trotskyist), and at the Foltis-Fisher Cafeteria, on West Twenty-third Street, where Barrett met with his circle of student radicals, it was, in his words, "taken as a matter of course that any young man of reasonable intelligence and good will would be a Marxist. . . . It was our Marxist decade; yet the irony was that its experience of Marxism was of something remote and distant—either intellectually in the intricacies of theory that didn't mesh with our actual life, or romantically remote in the deeds of socialist heroes in far-off lands."

After graduating from City College, in 1933, Barrett met Delmore Schwartz. Barrett was then studying for his doctorate in philosophy at Columbia University, and Schwartz was soon to be celebrated by the New York literary intelligentsia as the most promising poet, critic, and fictionist of his generation. Through their similarity of outlook, they quickly became, to use Barrett's words, "spiritual brothers." As impoverished graduate students they were freed from the drudgery of work and inspired by modern avant-garde writers like James Joyce and T. S. Eliot. In Marxism they found justifications for their vision of themselves as alienated radicals, free-floating spirits who hovered above the crass and stultifying ways of the American middle class. But as James Atlas observed in his biography *Delmore Schwartz* (1977), they were most un-Marxist Marxists; too absorbed in literature to be revolutionaries, too independent to submit to the orthodoxies of radical politics.

In the winter of 1937-38, when Schwartz was taken on as an associate editor of *Partisan Review*, he introduced Barrett to the magazine's editors—William Phillips and Philip Rahv. *Partisan Review* had been founded in 1934 as an organ of the Communist party, but Rahv and Phillips, unable to tolerate the Stalinist party line in either politics or art, left the fold. In 1937 they revived *Partisan Review* as a dissident journal committed, in Barrett's words, "to [maintaining] critical standards against the deplorable leveling of taste promoted by commercial culture [and to advancing] a generally Leftist position, which would not . . . be subservient to the needs of the Soviet Union or the distortions of the Communist Party." Because the magazine embraced both radical politics and avant-garde culture, Barrett felt, he said, "awe and admiration" for its editors. In *The Truants* Barrett recounted his fateful meeting with the *Partisan Review* coterie: "They belonged to the great world outside the walls of the academy where I was still drudging for a degree. Theirs was the world of bohemia and the arts, of political movements and countermovements, bold and sweeping ideologies. . . . They were therefore beings invested in my eyes with a strange and mysterious glamor. . . ."

In 1938 Barrett completed his dissertation on Aristotle and received his Ph.D. from Columbia. Later in the same year he became an instructor of philosophy at the University of Illinois' Chicago campus. He taught there until 1940, when he accepted a teaching post at Brown University, in Providence, Rhode Island, where he remained until he was inducted into the United States armed forces, in 1942. For a time in World War II he served in Italy, where he worked with the Office of Strategic Services, helping to find and relocate distinguished Italians who were trapped in German-held territory.

Barrett returned to civilian life in 1945, well past his thirtieth birthday and eager for a new beginning. Like others of his generation, he felt cheated by history, his youth having been claimed first by the Depression and then by the war. Thus, Barrett quickly renewed contact with Delmore Schwartz and rented a cramped cold-water flat in Greenwich Village. Also in 1945, on the strength of Schwartz's recommendation, Barrett was hired by Rahv and Phillips as an associate editor of *Partisan Review*.

When Barrett joined the *Partisan Review* staff there was among New York intellectuals an "exhilaration and . . . confidence that a great new world lay before us," as he put it. The hope that the Village would soon be the seedbed of an artistic and literary flowering comparable to the renaissance in post-World War I Europe that produced Joyce's *Ulysses* and Eliot's *The Waste Land* was nowhere more pronounced than in the pages of *Partisan Review*. Moreover, signs of the awaited breakthrough were evident: existentialism, recently imported from France, was the vogue in philosophy; modern literature, once considered a pariah in academic circles, was being assimilated into the classical canon; abstract expressionism was developing in the lofts and studios of Village painters; and the ideas and methods of critical Marxism were spreading among New York culture critics. Those movements were introduced to the North American intellectual community primarily in *Partisan Review*, and Barrett, familiar with contemporary European thought, competent in Italian, French, and German, and able to transmute densely abstract Continental philosophy into lucid and supple English prose, was vital to the critical project initiated by Rahv, Phillips, and Schwartz.

In the late 1940's Barrett was *Partisan Review*'s chief exponent of existentialism, and he also drafted some of the journal's harshest condemnations of the Soviet Union. He translated Hannah Arendt's important article "What Is *Existenz* Philosophy?", published a long, widely read piece entitled "What is Existentialism?", in 1947, and lectured on existentialism before an assembled gathering of abstract expressionists. Barrett's anti-Stalinism, as well as that of the other *Partisan Review* editors, derived, he said, from a conviction that "liberty in the . . . most complete sense . . . was only realizable under a socialist regime." In the postwar period, Barrett frequently castigated the American liberal establishment for what he saw as its blindness to the totalitarian character of the Soviet system. For example, in "The 'Liberal' Fifth Column," an unsigned editorial written in 1946, he denounced the Soviet Union as a "criminal dictatorship" that had perverted socialism and accused American liberals of having traduced democratic ideals to become, in effect, appeasers of Stalin.

Barrett's anti-Communism in the postwar years is significant in light of his emergence as a leading neoconservative in the 1970's. He appended "The 'Liberal' Fifth Column" to *The Truants*, believing it still to be valid because, as he pointed out, "the post-War period . . . is a unified era; and nowhere is this unity exhibited more markedly than in the continuity . . . of the Liberals' attitude toward the Soviet Union"—a disposition that interprets any act of Soviet aggression as "a purely defensive countermove to some possible threat on the part of the United States." Barrett strongly believes that the United States must, in his words, adopt a policy of "containment, prudently but aggressively pursued," toward the Soviet Union, which, as he was quoted as saying in *U.S. News & World Report* (July 5, 1982), "can't maintain its power without expansion."

Although *Partisan Review* was for Barrett both "a school and . . . a family," as he told Michiko Kakutani in an interview for the *New York Times* (May 24, 1982), exposure to the volatile and schismatic world of New York intellectuals also deeply disillusioned him. "Discussions at *Partisan Review* were always carried on in a very raucous manner," Barrett noted in the *New York Times* piece. "One never said, 'I disagree with you'; one said, 'You're out of your mind.' " Barrett was also troubled by the "dark and faintly menacing" character, to use his words, of Philip Rahv. Although in *The Truants* Barrett paid homage to Rahv's gifts as an editor and critic, he described him as a nihilist and a literary ruffian whose compulsive intriguing and backbiting provoked lasting divisions among the *Partisan Review* staff. Another casualty was Barrett's friendship with Delmore Schwartz. By the early 1950's Schwartz was increasingly prone to paranoia, the illness that later claimed him (he died in virtual obscurity in 1966), and, as his creative talents began to dry up, he drove off his closest associates, including Barrett, his oldest friend. Barrett described their split in *The Truants*: "History does not record what Damon and Pythias became to each other in later life. But certainly their friendship would have been severely taxed if they had been on the staff of *Partisan Review* together."

Contributing to Barrett's disaffection with the review was a period of identity crisis in the late 1940's, when, to use his words, a "gray emptiness" enveloped him. According to Michiko Kakutani, "[Barrett] began to realize that his own immersion in the intellectual world had cut him off from the joys of ordinary life." "I realized my wife had a lot more insight into things than I had, even though she wasn't an intellectual," Barrett told Kakutani. "I realized I'd been a truant from my own being—I'd been this snotty young man, abrasive and cocky about his intellectual powers—and that you can overintellectualize personal relations." Another factor in the gradual withering away of Barrett's socialism was his study of existentialism. He came to agree with Soren Kierkegaard that human existence, in its inexhaustible depth and mystery, can never be enclosed, as Hegelian Marxism would have it, in a completely rational system. Consequently, Barrett developed a preference for writers like Albert Camus, a liberal anti-Communist who extolled ordinary values and, to quote Barrett, "remained in touch with our common humanity," rather than for thinkers like Jean-Paul Sartre, whose rigid secular theology tended to nullify what Barrett calls the "elemental feelings of decency."

Although he was listed as associate editor on the *Partisan Review* masthead until 1956, Barrett had effectively left the magazine in early 1952. In *The Truants* Barrett characterized his departure as casual and expected, involving no rancor. But in *Breaking Ranks* (1979), Norman Podhoretz recalled that soon after he became a *Partisan Review* contributor, in 1953, Barrett warned him: "'Stay away from [Rahv]; he killed me and he'll kill you too.'" However, in the years after leaving the review, Barrett found comfort in his family, to whom he became more devoted, and literary revitalization in teaching at New York University, where he had been on the faculty since 1950, and in writing about existentialism.

In *Irrational Man: A Study in Existential Philosophy* (Doubleday, 1958), Barrett traced the historical sources of existentialism and devoted four chapters to the movement's preeminent thinkers–Kierkegaard, Friedrich Nietzsche, Martin Heidegger, and Sartre. According to Barrett, existentialism is a protest against the pervasive rationalism and abstractness of the modern age. Civilization, he maintained, is controlled and manipulated by blindly "rational" forces—science, behaviorism, technology, and bureaucracy–and in the ascendancy of technique, the individual has been depersonalized, made "thinglike" and abstract, unable to "stand face to face with life." The book was enthusiastically received by critics, and it has become a classic introductory text to existentialism. *Irrational Man* was followed by *What is Existentialism?* (Grove, 1964), which included a long essay on Heidegger.

Although Barrett has been chastised for, in the words of one critic, being "more a spectator than a participant" in the philosophical problems he discusses, the central tenet of atheistic existentialism–the death of God–has deeply influenced him. In his literary studies, including *Time of Need: Forms of Imagination in the Twentieth Century* (Harper, 1972) and *The Truants*, Barrett attributed the rise of modernism to the secularization of culture and the gradual withdrawal of God that "have been going on in the West since the seventeenth century." And in his political writings Barrett speculated that the death of God may account for what he has called "that very troubling and paradoxical phenomenon of our time: the Liberals' susceptibility to totalitarianism." Liberals, he has said, may attempt to substitute political crusades for religion and thus strive "to bring about heaven on earth for the dream of heaven they have lost."

The social turmoil of the 1960's was the turning point for intellectuals like Barrett in their odyssey from radicalism to identification with the mix of liberal and conservative ideas that has become known as neoconservatism. Some intellectuals, like Rahv, joined the radicals of the New Left on the barricades, but others, like Barrett, deplored the "youth movement" for its alleged debasement of cultural standards and its perceived threat to stable democratic institutions. Barrett recognized that avant-garde journals like *Partisan Review* had paved the way for the radical outbursts of the 1960's, and when Podhoretz, formerly a leftist, moved *Commentary* to the right, Barrett went with him, becoming a regular contributor to that magazine.

Although Barrett voted for Ronald Reagan in the 1980 Presidential election, he maintains that he is still a liberal. He is critical of egalitarian theories of justice that promote equality of results rather than equality of opportunity. Because the classless society is, in his opinion, "a utopian illusion," Barrett believes that justice is best served in a pluralistic class society that allows gifted individuals and groups to rise, through hard work, into a higher class. Although socialism was once an article of faith for Barrett, and he still believes capitalism to be flawed by the rapacious greed of corporations and organized labor, Barrett now warns that the consolidation of economic and political power under a socialist regime is inevitably fatal to liberty.

In addition to his studies of modern literature and existentialism, Barrett has published *Ego and Instinct* (Random House, 1970), which he wrote with the social scientist Daniel Yankelovich, and *Illusion of Technique* (Anchor/Doubleday, 1978). In that major study of man's quest for mastery over nature, Barrett contended that humanity has been enslaved by the scientific technologies it has invented, and he called for the rehabilitation of the idea of freedom. Reviewing the book for *Time* (September 4, 1978), James Atlas said: "Barrett's narrative . . . is highly speculative. But his hold on elusive ideas is so sure, his erudition so vast and effortless, that a coherent historical design gradually emerges." His most recent book, *The Truants*, has been highly praised for its portraits of Philip Rahv and Delmore Schwartz and for its evaluation of the literary and social criticism of Lionel Trilling. The consensus was voiced in the New York *Times Book Review* (February 7, 1982) by Hilton Kramer: "This book is . . . more than an exercise in personal reminiscence. . . . It is also a penetrating analysis of the intellectual life of its period [and] essential reading for anyone attempting to understand the art and culture and politics of the present age." He also described *The Truants* as "vivid and poignant" and "exceptionally well written."

William Barrett is a genial, self-effacing man, tall, solidly built, and white-haired. Some interviewers have noted his resemblance to the actors James Stewart and Ray Milland. He is married and lives in the Sleepy Hollow region of New York's Hudson Valley. He retired from teaching at New York University in the late 1970's, but he is still active as a senior fellow at the National Humanities Center and as a visiting professor at Pace University in New York City. With D. T. Suzuki, Barrett is the editor of *Zen Buddhism* (Doubleday, 1956), and with Henry D. Aiken, the editor of *Philosophy* *in the 20th Century* (Random House, 1962; Harper, 1971). In the 1960's he served as the literary reviewer for the *Atlantic Monthly*.

References: Commentary p17+ S '76; Grand Street 1:146+ Summer '82; Partisan R 59:328+ No. 3 '82; Contemporary Authors vols 13-14 (1964); Who's Who in America, 1972-73

Benn, Tony

Apr. 3, 1925- British statesman. Address: b. House of Commons, London S. W. 1, England.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1965 under the name Anthony Wedgwood Benn.

The standard bearer of the British Labour party's left wing, Tony Benn is a veteran Member of Parliament and former Cabinet officer, who at his own request has been omitted from his country's *Who's Who* since 1976. Once described as the British Parliament's "persistent commoner," Benn succeeded in 1963, after a considerable struggle, in renouncing his inherited title of viscount; in recent years he has soft-pedaled his affluent background to appear as a "man of the people." Although considered to be a divisive force among his more moderate party colleagues, Benn commands a loyal following among Labour's grassroots.

Tony Benn's background is one of money and privilege, but also, paradoxically, of radical dissent. He was born Anthony Neil Wedgwood Benn on April 3, 1925, in London, into a family tradition of political activism. His father, William Wedgwood Benn, and both of his grandfathers were Members of Parliament. His mother, Margaret Eadie (Holmes) Benn, a Scottish Presbyterian, was and still is a prominent churchwoman. Benn's older brother, Michael, was killed in World War II; his younger brother, David, became a barrister, and is employed by the BBC.

As Robert Jenkins observed in *Tony Benn: A Political Biography* (1980), the chief influence in shaping Benn's political outlook was his father, from whom he learned "the radical view of British history as a progressive growth of liberty through Parliament." Through the influence of his mother, who believed that religious teaching went hand in hand with social justice, his politics took on a marked spiritual dimension. Another shaping influence on Benn's early years was the theologian Reinhold Niebuhr, a family friend, who helped to inspire his belief in the supremacy of conscience.

On graduating from the exclusive Westminster school in London in July 1942, Benn studied politics, economics, and philosophy at New College, Oxford University, where he was active in the Oxford Union debating society, and he became a member of the Labour party in the following year. He enlisted in the Royal Air Force in July 1943, and after flight training was commissioned as a pilot. In 1944 he was stationed in Rhodesia, where the squalor in which native Africans were forced to subsist helped to confirm his socialist and anticolonialist views. During 1945-46, Benn served in England with the Fleet Air Arm of the Royal Navy. Demobilized in 1946, he returned to New College, Oxford and joined the non-Marxist democratic socialist faction of the Labour Club. As president of the Oxford Union, he led the debating society on a tour of sixty universities in the United States and Canada in 1947-48.

After obtaining his M.A. degree from Oxford in 1949, Benn took a job as political talks producer with the North American Service of the BBC. The following year, as soon as he was old enough to qualify as a candidate for the House of Commons, he was elected to the seat for Bristol South-East previously occupied by Sir Stafford Cripps. In the House of Commons, Benn soon became known for his eloquent debating style, his radical anticolonialism, and his defense of human rights. A founding member of the Movement for Colonial Freedom and the Campaign for Nuclear Disarmament, he was also a leader in the movement for parliamentary reform. A committed "House of Commons man" who believed that the national interest transcended party divisions, Benn mastered the intricacies of the legislative process as a member of the select committee on procedure. He served his own party as chairman of its broadcasting advisory committee and was a member of the Labour party's national executive committee in 1959-60. In 1959 the Labour party leader Hugh Gaitskell named Benn to his "shadow" Cabinet as Opposition spokesman on transportation.

In November 1960 Benn's father died, setting off a chain of events that taught him, as he wrote in *Arguments for Socialism*, "more about the British establishment and how it really works, and how to defeat it, than any other episode in [his] life." William Wedgworth Benn, on the advice of Clement Attlee, had in 1941 reluctantly accepted one of four peerages created to strengthen the Labour party in the House of Lords. Before assuming his title, as 1st Viscount Stansgate, he had established that the centuries-old English law prohibiting peers from sitting in the House of Commons would pose no future problem for his eldest son, Michael, who intended to take holy orders in the Anglican Church after the war. But Michael Benn was killed in action in 1944, and when Lord Stansgate died in November 1960 Tony Benn inherited the title and was immediately disqualified from serving in the House of Commons.

In anticipation of just such an eventuality, Benn had in 1955 introduced a personal bill to permit him to renounce the peerage. But although he had the backing of Prime Minister Winston Churchill and the corporation of the City of Bristol, the measure was defeated. After his expulsion from Commons in 1960, Benn tried unsuccessfully to regain his seat, touching off a major constitutional controversy. In May 1961 he ran for his Bristol seat in a special election, but although he won by a margin of 13,000 votes, an election court declared the balloting invalid and awarded the seat to his Conservative opponent. Finally, public opinion forced Parliament to pass the Peerage Act, enabling peers to renounce their titles for their lifetimes, and Benn did so within five minutes after the bill became law on July 31, 1963.

During his three years away from the House of Commons, Benn had worked as a broadcaster, journalist, and lecturer in Great Britain and the United States, and visited Europe, India, and Israel. His struggle to remain a commoner made him something of a hero to the 1960's generation that was rebelling against authority and the abuse of power. In 1962 Benn resumed his position on the Labour party's national executive committee, and in August 1963 he was reelected to his former House of Commons seat in an uncontested by-election. When, after thirteen years out of power, the Labour party was led to victory by Harold Wilson in October 1964, Benn was appointed Postmaster General and created a Privy Councillor.

As Postmaster General, Benn instituted "scientific management" to modernize antiquated and inefficient postal and telephone facilities. He visited Japan to study its telecommunications system, recruited top-level engineers and administrators, and involved trade unions and consumers in his reforms, including introducing electronic mail-sorting equipment, postal codes, and all-digit dialing, establishing a philatelic bureau, and expanding postal banking services. As the Cabinet minister responsible for the media, Benn also devoted his efforts to decentralizing and diversifying the BBC and restricting the growth of commercial radio and television. Although his efforts were hampered by hostility and resistance to change, Benn succeeded in turning the postal service into a profitable enterprise. It was largely as a result of his efforts that the General Post Office became a public corporation in the late 1960's.

His two years as Postmaster General made Benn an enthusiastic booster of the burgeoning technological revolution. Appointed by Wilson in July 1966 to succeed Frank Cousins as Minister of Technology, he saw himself as "a national entrepreneur helping to turn the nation's assets into cash." Under his leadership, the Ministry of Technology—Mintech, as it was called–epitomized Labour government's faith in technology. But as Great Britain's economic ailments became more acute, Benn also became aware of the potential dangers of technology and of the moral choices it presented to individuals and to society as a whole. He still believed in its potential, but he felt that in its application it was not serving the interests of the workers. Although as an advocate of an "open, libertarian, pluralistic, humane, and democratic" socialism Benn rejected the rigid economic determinism of the orthodox Marxists, he was convinced that Britain's economic decline was caused by the class system–the struggle between capital and labor.

At Mintech, Benn tried to establish a partnership between government and industry under the Industrial Expansion Act of 1968, which was aimed at making Great Britain more competitive with other countries. His negotiation of a technology and trade agreement with the Soviet Union in 1967 was hailed as a landmark in East-West relations. Under a Cabinet reorganization plan introduced by Wilson in October 1969, Benn's duties at Mintech were expanded to include the responsibilities of the minister of power and other related functions.

British politics was becoming increasingly polarized, and the optimism of the 1960's was fading, when the Tories regained power in June 1970 and Edward Heath became Prime Minister. Benn was not only responsible for trade and industry in Wilson's "shadow" Cabinet from 1970 to 1974, but also served as Labour party vice-chairman in 1970 and as party chairman in 1971-72. He became chairman of the party's home policy committee in 1974.

When Harold Wilson returned to power at the head of a minority Labour government in March 1974, during Great Britain's most serious economic crisis since World War II, he appointed Benn as Minister of Posts and Communications and as Secretary of State for Industry. In the latter post, Benn brought scores of companies, including the ailing aircraft and shipping industries, under public ownership.

He often found himself at odds with other members of the Wilson Cabinet, most conspicuously during the 1975 campaign for a referendum that he helped to start on whether Great Britain should quit the European Economic Community, or Common Market. As one of the most outspoken opponents of the EEC he alienated leaders of both parties with his warnings that continued membership would be an "industrial disaster" resulting in the loss of hundreds of thousands of jobs. "Withdrawal is crucial for the survival of British democracy," he said at the time. "Britain will be run by bureaucrats in Brussels instead of by her own Parliament if she stays in." Although British voters on June 5, 1975 endorsed EEC membership with 67.2 percent of the votes cast, Benn emerged from the battle with a higher profile than ever, firmly established as a powerful political personality and as the hero of the left.

Shortly after the referendum, Wilson "exiled" Benn to the post of Secretary of State for Energy, where his assignment was to facilitate the exploration and retrieval of North Sea oil with the object of making Great Britain self-sufficient in the production of petroleum. "Some suggested," Alvin Shuster wrote in the New York *Times* (June 1, 1975), "that as Industry Secretary Mr. Benn, in effect, had been upsetting all of British industry. Now, they said, he will be in a position where he may worry only one major sector, the oil business." But eventually even Benn's critics praised his toughness in dealing with multinational corporations to ensure that Great Britain would receive its fair share of revenue from North Sea oil.

Benn's militancy was much in evidence at the Labour party's September 1975 conference at Blackpool, at which he advocated fundamental changes in society and proposed an elaborate program of government-sponsored education, housing, health care, and jobs for the growing numbers of unemployed. When Prime Minister Wilson unexpectedly resigned in March 1976, Benn came in fourth in the six-way contest to elect a new party leader. Although he had many differences with James Callaghan, a moderate who became Prime Minister and party leader in April 1976, Benn continued to serve as Energy Secretary in the Callaghan government.

When in the May 1979 general elections the Tories gave Labour its worst defeat in twenty years, Benn was accused by some of his party colleagues of having frightened voters into Conservative leader Margaret Thatcher's camp with his "extremist" proposals, but he maintained that Labour's leadership had failed its supporters by abandoning socialist policies. Although relegated to the back benches of the House of Commons after the Thatcher victory, Benn triumphed over Callaghan at the Labour party's Brighton conference in October 1979, when a majority voted to give the left-leaning national executive committee, rather than the party leader, the authority to draft election manifestos. Another rule adopted by the conference, mandating that Labour Members of Parliament must seek renomination before each general election, was also interpreted as a victory for the left, since Labour's parliamentary representation was traditionally more moderate than the party as a whole.

The Labour party's activist left—or "Bennites" —scored another important victory in January 1981, when a special party conference ruled that the leader and deputy leader were to be chosen by the party rather than the parliamentary representation. Concern over Labour's shift to the left resulted in a major setback for the party as a whole when, in March 1981, a number of moderates, led by Roy Jenkins and other prominent party members, who anticipated further radicalization of party policy, left its ranks and established the Social Democratic party, which in alliance with the small, centrist Liberal party soon showed promise of becoming a major force in British politics.

When Benn, spurning pleas for party unity against the Thatcher government, decided at the Labour party congress at Brighton in September 1981 to challenge the incumbent deputy party leader Denis Healey for his post, many accused him of divisive tactics and opportunism. Even Michael Foot—the Labour party leader since he succeeded Callaghan in November 1980—who was ideologically closer to Benn than to Healey, found Benn's candidacy ill-advised and tried to persuade him not to enter the contest. Supported by the Labour party's grassroots membership and by the militant rank and file of the trade unions—but not by their leaders—Benn lost to Healey by the narrow margin of eight-tenths of 1 percent and would probably have won by a comfortable margin had not a number of his fellow leftist M.P.'s abstained because they objected to his tactics.

The Brighton conference resulted in a partial victory for Benn and his supporters. His speech advocating increased nationalization of industry and abolition of the House of Lords brought him a resounding ovation. Although some leftist motions, including demands for removal of British troops from Northern Ireland, withdrawal from NATO, and unilateral disarmament were rejected by the conference, others, such as the proposals to take Great Britain out of the EEC, to abolish private schools, and to nationalize banks and other financial institutions received majority approval.

By the beginning of 1982 the Labour party was more divided and dispirited than at any time in its history. Its membership had dwindled by some 20 percent in the preceding year, and according to polls it had the approval of only 23 percent of the voters. Attributing many of the party's troubles to Benn and his supporters, the traditionally pro-Labour *Guardian* editorialized in December 1981: "The choice before Labour is clear. Either it settles for being a narrow, committed ideological party, taking perhaps 20 percent of the vote . . . , which is what Mr. Benn is offering, or it seeks to recreate . . . a broader, left-of-center coalition which carries with it some prospect of power."

To give the Labour party a more moderate image in view of the expected national elections in 1983, its officials removed several of Benn's allies from the national executive committee in the fall of 1982, and Benn was divested of membership on seven key party committees.

Still a hero to the Labour party's grassroots activists, Benn has not given up hope of becoming party leader and Prime Minister some day. In late 1981 he insisted that he was by rights the party's deputy leader, since many who had supported Healey in the contest for that office had since gone over to the Social Democrats. In recent years Benn has preached his gospel at public meetings throughout Great Britain, calling for withdrawal from the Common Market, increased nationalization of industry, nuclear disarmament, removal of American bases from Great Britain, and public spending to create jobs. He has also championed enhancing the democratic rights of women, ethnic minorities, and organized labor, and drastically reducing the power of the Prime Minister.

High on Benn's "list of enemies" are the civil services, international bankers, and the media. He has compared the BBC to the "medieval church" and noted, for example, that at the time of Great Britain's conflict with Argentina over the Falkland Islands in the spring of 1982, when he, along with eighty-two other M.P.'s, called for a cease-fire and the transfer of responsibility for resolving the crisis to the U.N., their peace efforts were virtually ignored by the electronic media.

Apart from conservative critics, some of whom have compared his tactics with those of Hitler and Stalin, Benn has continued to draw his share of criticism from the left. Michael Foot broke with him in November 1981, after Benn rejected the principle of collective leadership under which all members of the parliamentary Opposition agreed to present a unified front to the Thatcher government. Others have detected similarities between Benn's appeal for "national liberation" and the views of right-winger Enoch Powell. "What we are asking is not extreme," Benn said in reply to his critics, as quoted in the London *Sunday Times* (April 12, 1981). "People want . . . a home and a job and a hospital and a school and a pension. . . . These very modest demands cannot be met by . . . [capitalism] which bases itself on the worship of profit and loss." Rejecting violent revolution, Benn has said, "The fact that you can get rid of, sack, remove, rusticate a government without bloodshed, that is the most important right we have."

In addition to his partly autobiographical *Arguments for Socialism* (J. Cape, 1979), Benn has presented his views in *The Regeneration of Britain* (Gollancz, 1965), *Speeches by Tony Benn* (Spokesman Books, 1974), and his most recent, perhaps most controversial work, *Arguments for Democracy* (J. Cape, 1981). He has also written many articles and pamphlets. Benn has served as chairman of the Fabian Society, president of the EEC Energy Council, and as a member of the bureau of the Confederation of Socialist Parties of the European Community. He belongs to the National Union of Journalists and other labor unions. Among his several honorary doctorates is one from Williams College in the United States.

Tony Benn has been married since June 17, 1949 to the former Caroline Middleton De Camp, the daughter of a lawyer from Cincinnati, Ohio. They met at Oxford, where she was studying English literature. Mrs. Benn, the author of a novel and a number of articles, is also a teacher and an active proponent of education reform. The Benns, who make their home in London's Holland Park district, have three sons: Stephen Michael, who is secretary of the Kensington Labour party; Hilary James, a trade union researcher and local Labour councillor; and Joshua William, a musician and music journalist. Their daughter, Melissa Anne, works in the women's movement. Benn is six feet tall and has short gray hair. Contradicting the abrasiveness attributed to Benn by his political critics, William Borders of the New York *Times* (October 27, 1980) described him as "a gentle and courteous teetotaler" with a "friendly twinkle in his eye."

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Bernardin, Joseph L(ouis)

(burn'ə-dēn)

Apr. 2, 1928- Roman Catholic prelate. Address: b. Chancery Office, Archdiocese of Chicago, 719 N. Wabash Ave., Chicago, Ill. 60610

John Patrick Cardinal Cody, the late Archbishop of Chicago, was the last of the great American Catholic episcopal autocrats, an ecclesiastical oak felled for his inability to bend with the democratizing winds of Vatican Council II. Once a highly respected administrator, with formidable clout in the church both nationally and internationally, Cody spent his last years in Chicago obstinately resisting demands for increased collegiality from many of the archdiocese's 2,500 priests and 2,400,000 lay people. Out of the alienation generated by the impasse came charges of fiscal improbity against the Cardinal, and under that cloud he died in April 1982. To succeed Cody, Pope John

Joseph L. Cardinal Bernardin

Paul II carefully handpicked Archbishop Joseph L. Bernardin, an enemy of pomp, a diligent, accessible pastor, and an adroit seeker of consensus.

Bernardin, a former president of the National Conference of Catholic Bishops, the collective voice of the American Catholic episcopacy, and currently an American representative in the international Synod of Bishops, was the Archbishop of Cincinnati at the time of his appointment to Chicago, where he was installed in August 1982. As the leader of the largest and richest Catholic archdiocese in the United States, he is certain, barring untoward contingencies, to become a Cardinal when the Pope convenes the next consistory of the "princes" of the church. There are even those who see him as the first and only American Catholic prelate with a chance of someday becoming Pope.

The older of two children of immigrants from northern Italy, Joseph Louis Bernardin was born in Columbia, South Carolina on April 2, 1928. His father, the late Joseph Bernardin, was a stonecutter with a granite company in Columbia. His mother is Maria (Simion) Bernardin. After the father's death of cancer, when Bernardin was six, Mrs. Bernardin supported the family by working as a seamstress, making men's clothing under a government contract.

After graduating from St. Peter's parochial school in Columbia, Bernardin attended public high school, because there were not enough Catholics in the city to support a Catholic boys high school. "I learned early in life," he told Richard Ostling, a correspondent for *Time* (December 2, 1974), "how to live with people whose beliefs differ from my own." According to his sister, Elaine (Mrs. James Addison), he was as gregarious as he was bookish. "He liked to read, and he liked people," she said, as quoted by Janet Cawley and Bruce Buursma in the Chicago *Tribune* (July 13, 1982). "He talked to everyone in the neighborhood. . . . Joe wasn't the type who was always in church. In fact, at first he wanted to be a doctor."

At Columbia High School, Bernardin was a straight-A student, and he worked as hard at after-school odd jobs as he did at his studies. "He was much more serious than his classmates," Janet Cawley and Bruce Buursma quoted Anita Owens, a cousin, as saying. "But he was also younger. He graduated when he was sixteen, and I don't think he ever dated girls. He was almost too young. He worked all the time. . . . While the rest of us were going to high school football games, Joe was usually studying."

From high school, Bernardin went on a scholarship into premedical studies at the University of South Carolina. While working at a Catholic hospital, he decided to turn from medicine to the priesthood, and he left the University of South Carolina after three semesters. After a year (1945-46) at St. Mary's College in Kentucky, he matriculated at St. Mary's Seminary in Baltimore, where he took his B.A. degree in philosophy in 1948. Four years later, on receiving his master's degree in education at Catholic University in Washington, D.C., he was ordained a priest of the diocese of Charleston, South Carolina.

Frank Bonnike, an ex-priest who is currently a chaplain at a Lutheran hospital in the Chicago suburb of Park Ridge and the director of the national Corps of Resigned Priests United in Service (CORPUS), a group working for the sanctioning of married American Catholic priests to resume ministerial service in the church, was in Bernardin's class at Catholic University. As quoted by Janet Cawley and Bruce Buursma in their Chicago *Tribune* article, Bonnike remembers Bernardin as being very popular, hard-working, and "destined" for high church office. "We haven't stopped dreaming about his potential yet."

Bernardin was an assistant pastor in Charleston from 1952 to 1954, when he became vice-chancellor of the diocese. He was promoted to chancellor in 1956, to vicar general and diocesan consultor in 1962, and to administrator, or executive assistant to the bishop, in 1964. In 1966 he was consecrated a bishop and assigned as auxiliary to the late Archbishop Paul F. Hallinan of New Orleans. Hallinan had just returned from Vatican Council II in Rome and was in the forefront of the American bishops championing the renewal of the church. The episcopal motto Bernardin chose was "Sicut qui ministrant" (As those who serve), an allusion to the council's admonition that bishops "stand in the midst of their people, as those who serve."

In 1968 Bernardin went to Washington, D.C. as the full-time general secretary of the National Conference of Catholic Bishops and the

NCCB's social action agency, the United States Catholic Conference. Russell Shaw, a spokesman for the bishops' conference, as quoted by Janet Crawley and Bruce Buursma of the Chicago *Tribune*, recalled Bernardin's genius for conciliation in the general secretary post: "Over and over again I watched him at meetings where factions were wrangling and apparently irreconcilable. All of a sudden Bernardin would just begin talking quietly and identify the issues in the debate and . . . weave together a kind of synthesis."

Bernardin remained in Washington until 1972, when he was appointed Archbishop of Cincinnati, a see with a population of 529,000 Roman Catholics in a total population of 2,670,000 in southern Ohio. His episcopal versatility was demonstrated within his first two months in Cincinnati, when he called for an end to the American bombing in North Vietnam and then, several weeks later, participated in an ecumenical service in the White House on the occasion of President Richard Nixon's second inauguration. In his homily at the White House he spoke of the need "to keep alive in our society a profound sense of compassion for the poor, the suffering, and the oppressed."

In Cincinnati, Bernardin sold the elegant archepiscopal mansion and took up quarters in a spare three-room apartment above a downtown church. He became a familiar figure to Cincinnatians as he drove his own car to interfaith gatherings around the city, and he edified his staff with his indefatigable and systematic work habits. More often than not, priests assigned to the chancery office would find him there with his sleeves rolled up when they arrived in the morning, and he would still be at work when they left at the end of the day. Then, at home, he would stay up until the small hours of the morning, writing his sermons, episcopal policy statements, and a newspaper column for the Catholic press.

During his ten years in Cincinnati, Bernardin became known as a man who asserted himself as the ultimate authority in local church matters but who sought the counsel of rank-and-file clergy and, to a lesser degree, laity, in his decision-making. In controversies, including the local drive for admission of women to the priesthood (which Rome opposes), he held the Vatican line faithfully and with calm explanation, while allowing all parties a hearing. He settled one dispute between ultra-conservatives and progressives by leaving the choice of religious curricula in parochial schools to the individual parishes; on the other hand, he dared the wrath of supporters of financially troubled parochial schools by boldly endorsing a tax increase for equally strapped public schools. He regularly spent holidays saying Mass in prisons and for migrant workers. (The latter Masses were often in Spanish.) Toward the end of his tenure, he established a $500,000 "emergency fund" for the poor and indigent. In a pastoral letter on the occasion of his fifteenth anniversary as a bishop he said that a bishop ought to be "a shepherd who leads and cares for his people and, above all, a leader who listens."

Bernardin's local critics alleged that his listening led to slow decision-making, and some saw what they viewed as his "cultivation of approval" as a politician's wont, a sign of overweening ambition. Thus, ironically, the more he gained the respect of his fellow bishops, the more fuel he gave his detractors, who became especially vocal in 1974, when he was elected both president of the National Conference of Catholic Bishops and a member of the international Synod of Bishops, which met in Rome in November 1974. Highly visible and popular at the synod, he was the only bishop elected to its permanent council on the first ballot. As a member of the council, he is helping to plan the next international synod, scheduled for 1983.

As he told an interviewer in 1975, Bernardin felt "hurt . . . very much" by the charge that he was using his position as archbishop of Cincinnati as a political steppingstone. "I would like to think that what I do, the drive I have, stem from a deep conviction that I am doing the Lord's will," he said. "Being human, I have to admit that there may be an ambitious streak in me, but I don't let it dominate me or determine my actions or positions on things."

As president of the National Conference of Catholic Bishops, Bernardin tended toward the liberal side on such contested issues as the Pentecostal renewal within American Catholicism, which was viewed by some bishops as a threat to hierarchical authority. Bernardin had what he described as a "basically positive" attitude toward the Charismatics, and he advocated a "deeper sensitivity" to "all legitimate prayer styles." Regarding women's rights, he insisted that he was committed to equality while respecting the "disagreement" among the bishops "as to specific strategies," and he acknowledged that he had advised the Vatican to release its February 1977 statement reaffirming its opposition to the ordination of women. On the controversial subject of "artificial" birth control, he was oblique, saying that Catholics have "the obligation to follow a correctly formed conscience."

On abortion, Bernardin stood firmly and forthrightly behind the "pro-life" public statements of the National Conference of Catholic Bishops. In an interview in *U.S. News & World Report* (September 27, 1976), he explained that the bishops were joining with non-Catholic groups in seeking a Constitutional amendment to prohibit abortion because "the 1973 Supreme Court abortion decisions have made abortion on demand a fact throughout the United States, with the result that our country now faces a startling and terrifying reality: with the approval of the law, one million lives are destroyed each year by abortion." In launching a major church drive for the elimination of this "evil practice from our country" in 1977, he outlined a comprehensive antiabortion program which included proposals for a campaign against the social problems and inequities that often impel women to seek abortions. He described the proposed initiatives in housing, employment, welfare reform, and health care as "a concrete test of our commitment to the basic human right to life."

During Bernardin's presidency, the National Conference of Catholic Bishops also voiced opposition to capital punishment; in approving a "Pastoral Plan of Action in the World Food Crisis," it asked Roman Catholics to fast at least two days a week; and, in a "gesture of love and reconciliation," it struck down the penalty of excommunication against Catholics who divorce and remarry (while retaining their exclusion from the sacraments of penance and Holy Communion). In the most intense and comprehensive consultation in the history of the Catholic church in the United States, the bishops also weighed the recommendations made by a "Call to Action" conference held in Detroit in the fall of 1976. Concluding a two-year investigation into the concerns and opinions of a broad cross-section of Americans, 1,350 delegates from 150 dioceses at the conference produced 182 proposals for changes in church policy.

In his farewell address as president of the National Conference of Catholic Bishops, in 1977, Bernardin, typically, spoke more of prayer than of politics. He exhorted his fellow bishops to goad the nominal Christians in their flocks toward "true conversion," so that the church may be "set on fire with a zeal to proclaim Jesus Christ and His good news." After leaving the presidency of the NCCB, Bernardin became chairman of the bishops' committee on war and peace. The committee has drafted for the consideration of the bishops a proposed pastoral letter asserting that "as a people we must refuse to legitimatize the idea of nuclear war," which threatens "the created order." The proposal unqualifiedly opposes any first-use nuclear strategy because "the moral responsibility of beginning nuclear war [is] not justified by rational moral principles."

Any differences between Bernardin and the dissidents in Cincinnati were miniscule in comparison with the troubles John Patrick Cardinal Cody was experiencing in Chicago. Even before Vatican Council II, the Archdiocese of Chicago had been a center of experimentation in liturgy and social activism. After Cody took over in 1965, many of the rank-and-file clergy in Chicago were antagonized by what they considered his aloof authoritarianism and his refusal to democratize archdiocesan decision-making in accordance with Vatican II reforms. In September 1981 Cody's problems were capped by a scandal regarding his fiscal probity. In September 1981 the Chicago *Sun-Times* published a series of articles alleging that he may have diverted as much as $1,000,000 in church funds to Helen Dolan Wilson, a stepcousin and lifelong friend. At the time of Cody's death, on April 25, 1982, a federal grand jury was investigating the charges, but on July 6, 1982 United States attorney Dan Webb announced that the controversial case had been closed.

It was widely assumed that Bernardin's name would be excluded from the list of candidates for successor to Cardinal Cody because of allegations of ecclesiastical intrigue involving him. The allegations, first published in the *Chicago Lawyer* before Cody's death, were to the effect that Father Andrew Greeley, the well-known Catholic sociologist and author, had plotted to unseat Cody, so that Bernardin might succeed him and (assuming that Bernardin would become a Cardinal) take to Rome a strong liberal presence in the forthcoming papal election, the conclave which, as it turned out, chose the present Pope, John Paul II.

The bizarre story about Greeley's alleged plot carried no weight with the powers that be in the national and international Catholic hierarchy, especially after a poll of priests in the Chicago archdiocese indicated that Bernardin would be the popular choice of 80 percent of them. On July 10, 1982 Pope John Paul II named Bernardin the new Archbishop of Chicago. In a statement issued on that day, Bernardin said that he would go to Chicago "with only one desire: to proclaim the Lord and His gospel." Rev. Edward Brueggeman, professor emeritus of theology at Xavier University in Cincinnati, told a reporter that Bernardin would bring restored confidence to the Chicago archbishopric: "He knows his own mind. He knows the bishops, he knows the church, he knows the law, and he is very compassionate. The lay people there need a holy person, and they will get it in Archbishop Bernardin."

Bernardin visited Chicago on July 14 and 15, 1982 to acquaint himself with the chancery office there and to seek a nursing home for his mother, who had been living in one in Cincinnati. The following month he returned to Chicago to take up permanent residence there. He was formally installed as leader of the archdiocese of Chicago during a candle-lit prayer service in Holy Name Cathedral on August 24. The service was the first event in a week-long investiture celebration capped by a festive outdoor Mass in Grant Park on August 29, 1982. According to the Rev. Daniel P. Coughlin, director of the Office of Divine Worship in the Archdiocese of Chicago, the services were planned in accordance with the expressed wish of Bernardin, who asked that they be "in the spirit of Vatican II"—"very celebrative," and offering "a high degree of involvement by people who reflect the wide diversity of the archdiocese."

Joseph L. Bernardin is a stocky, balding man of swarthy complexion with a hint of reticence and self-effacement in his casual manner, putting even opponents at ease. Cool in controversy, he is warm and affable in his personal contacts, and his saving grace in all situations is his sense of humor, exemplified in his teasing of friends and wry deprecation of self. He expects to be helped in Chicago by his sensitivity to people, a "sixth sense" that tells him "when people are hurting. . . ."

Bernadin lives in the official residence of Chicago archbishops, a mansion on North State Parkway. His favorite recreations are walking and cooking (Italian style), especially for guests. He also likes to swim, and he used to attend symphonies and baseball games often. His work schedule seldom permits him those pleasures any more, and it allows him only six hours of sleep a night. A careful planner, he almost never gives a speech or sermon without a text that he has carefully honed, probably in those late-night hours that he devotes to writing. The Archbishop speaks Italian and Latin in addition to English and Spanish.

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Bird, Larry

Dec. 7, 1956- Professional basketball player. Address: b. Boston Celtics, North Station, Boston, Mass. 02144

The individual most responsible for the resurgence of the Boston Celtics from a 29-53 record in 1978-79 to 61-21 in 1979-80 and then to 62-20 and a world championship in 1980-81 was Larry Bird, widely regarded as the most complete player in the National Basketball Association since Oscar Robertson. Bird, a six-foot-nine-and-a-half-inch forward, joined the Celtics in 1979, after putting the Indiana State University Sycamores on the National Collegiate Athletic Association map. A team man who shines individually, Bird is probably the best passing forward currently active in professional basketball; is among the best in jump shooting; and is a terror under the boards to boot. He led the Celtics in both his first two years with them in minutes played, field goals attempted and made, defensive and total rebounds, steals, points, and, on the negative side, turnovers.

"Each Bird game is a rich tapestry of fundamentals," Mike Lupica observed in the New York *Daily News* (March 17, 1979). "He keeps the ball alive, he is the middleman on the fast break, he boxes out, he posts his man every chance he gets. He moves to the right place on defense, he blocks shots, he picks, he rolls. He dives after loose balls and makes perfect outlet passes. And four or five times down the court, he makes one of those plays that take your breath away." During most of the last half of the 1981-82 season, Bird, suffering injuries, started in only three games, but as a substitute he averaged twenty-two points a game.

The fourth child and middle son in a family of five boys and one girl, Larry Joe Bird was born on December 7, 1956 in French Lick, a resort community of some 2,000 inhabitants in southern Indiana. After his parents were divorced, his mother, Georgia Bird, raised her children with the help of her parents. To provide for her brood, she worked long hours as a cook in restaurants before becoming the dietary supervisor at a local nursing home.

Bird's career in basketball was uncalculated, although its way was prepared by long hard practice without which his natural talents would never have been properly developed. "I was one of those guys that never looked ahead," he recounted to John Papanek, who was preparing an article on him for *Sports Illustrated* (November 9, 1981). "When I was younger I played for the fun of it, like any other kid." He recalled that he would practise in the high school gym until closing time, and then in playgrounds until eight or so in the evening. "I played when I was cold and my body was aching and I was so tired. . . . I don't know why, I just kept playing and playing. . . . I guess I always wanted to make the most out of it. I just never knew it."

Although Bird was a promising pitcher on the baseball team when he was a freshman, he decided to concentrate on basketball at Springs Valley High School. Playing guard in his sophomore and junior years—when he was slightly over six feet tall—he "wasn't nearly the best player on the team," as he has acknowledged. By his senior year he was four inches taller and, according to Coach Gary Holland, "definitely the best player [Holland] had ever coached." But his unselfish team spirit was such, the coach recalled, as quoted by Bert Rosenthal in *Larry Bird* (1981), that Holland "had trouble getting him to shoot enough . . . instead of passing off." In spite of that "trouble," Bird, a high school all-star, averaged 30.6 points and 20 rebounds a game during that year.

Many college scouts traveled to French Lick to see Bird in action, and some colleges wanted a closer look when he graduated from high school in 1974. Bird was reluctant to venture far from home, however, and the closest he came to interstate travel at that time was going to the airport with a ticket sent him by a college in Florida—and then deciding not to board the plane. According to his mother, he wanted to go to Indiana State University in Terre Haute from the beginning, but townspeople in French Lick who were interested in pushing his career persuaded him to accept recruitment at the much larger and more prestigious University of Indiana in Bloomington, because it was in college basketball's Big Ten. But he was overwhelmed by the size (31,500 students) and impersonal atmosphere at Indiana, where, he later recalled, he would "have to walk a mile to class" and then "couldn't hear anything because everyone was talking." Leaving after three and a half weeks, he enrolled at Northwood Institute, a tiny junior college in West Baden, near French Lick. "He was very unsettled," Jack Johnson, the basketball coach at Northwood recalled in an interview with Bruce Newman for *Sports Illustrated* (February 5, 1979). "He had trouble attending class and was very undisciplined."

Lasting only two months at Northwood Institute, Bird went to work for what is called the City Department in French Lick, driving trucks, collecting garbage and maintaining parks and roads, and in his spare time he played in an amateur basketball league. Contributing to the painfulness of his rites of passage from adolescence to early manhood were the suicide of his father, an unhappy marriage, a divorce, and a paternity suit. He might still be driving a garbage truck in French Lick were it not for the urgings of Bob King and Bill Hodges, the coach and assistant coach at Indiana State University, backed up by the people in French Lick who "never let Larry forget that he had quit" (as his mother has observed). "The hardest thing was not to convince Larry to play at Indiana State," Hodges has said, "but to convince him to come back to college at all." Finally agreeing to accept a basketball scholarship at Indiana State, Bird notified Hodges that, while he knew he "ain't no genius in school," he also knew he could help the Sycamores. "Indiana State may not be very good right now, but it will be when I get there."

To regain his eligibility under National Collegiate Athletic Association transfer rules, Bird sat out, or "red-shirted," as they say in the sport, the 1975-76 season. Without him, the Sycamores compiled a 13-12 record, good only in comparison with their previous losing seasons. In 1976-77, his first season in the Indiana State lineup, Bird averaged 32.8 points per game and, along with Harry Morgan, led the Sycamores to a 25-3 record, their best since the 27-8 they registered in 1949-50. The following summer Bird played with the United States team that won the gold medal at the world University Games in Sophia, Bulgaria. Bird averaged thirty points per game in 1977-78, when Indiana State went 23-9, reached the quarterfinals of the National Invitational Tournament, and lost the Missouri Valley Conference title to Creighton University by two points. With its 91-63 victory over Purdue, the bastion of Big Ten basketball glory, early in the 1977-78 season, Indiana State sprang into the top ten in college rankings, and its new status nationally was affirmed in conquests of Tulsa (78-59) and Drake (92-80).

Eligible for the pro basketball draft because his original college class was graduating, Bird, a first-team All-American, was the first-round draft choice of the Boston Celtics in 1978, but he decided to remain in school another year, because he wanted to complete the credits for his degree in physical education and also because he wanted one more try at leading the Sycamores to the NCAA championship. Never much of a talker, and weary of barrages of prying questions from strangers with press cards, he told Bob King that he was returning to campus with the understanding that he would no longer be forced to talk to reporters. Bob King accepted the proviso, and after he was incapacitated by a heart attack and brain surgery, Bill Hodges, who succeeded him as coach, continued to respect Bird's wishes. Bird made occasional exceptions to his rule of silence until the fall of 1978, when he announced that because he had been misquoted in a newspaper story and because he wanted his teammates to have some publicity, he would in the future grant no more interviews except on television, and true to his word, he became incommunicado to print journalists, who dubbed him "the silent Sycamore." His teammates and Coach Hodges, constantly buttonholed by sportswriters after Bird was shut off as a news source, also became tight-lipped, lest a quotation out of context might offend their stellar player.

By February 1979, Indiana State was second-ranked in the country. As the only undefeated major team, the Sycamores moved to the top spot, past UCLA, with their thumping of Wichita State, 109-84, in their regular season finale on February 25, a game in which Bird scored a career high of forty-nine points and speared nineteen rebounds despite a triple-fractured left thumb. Bird's statistics for the season included the highest rebound percentage (14.8) and total points scored (973) in the NCAA, along with an average of 28.6 points per game, second only to the 30.1 registered by Lawrence Butler of Idaho State. A consensus All-American, he was awarded collegiate player-of-the-year trophies by the Associated Press, United Press International, and the National Association of Coaches.

In the 1979 Midwest regional playoffs, Indiana State defeated Virginia Tech 86-69, Oklahoma 93-72, and Arkansas State 73-71; and in the NCAA semi-finals Bird missed only three of nineteen shots, scored thirty-five points, and pulled down sixteen rebounds as the Sycamores, the surprise number-one college team in the land, registered their thirty-third consecutive victory, a 76-74 win over DePaul. The final NCAA championship game, in Salt Lake City on March 26, was billed as a duel between the two towering superstars of the NCAA–Larry Bird of Indiana State and Earvin ("Magic") Johnson of Michigan State. Although Bird was the leading rebounder in the game, a strangling two-three matchup zone defense inhibited his passing and shooting, while Johnson, the game's Most Valuable Player, was high scorer, with twenty-four points, and the Spartans were the victors, 75-64. During his last semester at Indiana State, Bird was a high school student-teacher of physical education, and he played outfield on a Terre Haute softball team. In May 1979 he mangled his right index finger while attempting to catch a line drive off his brother Mike's bat, and after two operations the finger remained misshapen. To this day it is bent toward his thumb at a forty-five-degree angle.)

After protracted, sometimes acrimonious negotiations between Bird's agent, Bob Woolf, and the president and general manager of the Boston Celtics, Red Auerbach, Larry Bird signed a five-year contract on June 8, 1979. The contract, worth $3,250,000, or $650,000 a year, made him the highest-paid rookie in the history of professional sports. As the first white superstar to enter the 70 percent-Black NBA since Bill Walton in 1974, Bird was touted in some circles as the league's "great white hope," an epithet to which he objected, because it "implies racism." "I think all players, black and white, blend well together in the league," he said on one occasion.

Donning the Celtics' number 33, Bird was immediately at home on a club stressing team play. Characteristically downplaying himself, the now less closemouthed forward told Douglas S. Looney of *Sports Illustrated* (October 15, 1979): "Very few people can turn a team around by themselves, and I'm not one of them." It was hardly a self-fulfilling prophecy.

In a rescue action on February 3, 1980 Bird won the National Basketball Association All-Star game for the Eastern Conference in the final thirty-seven seconds. After the All-Star break, he paced the Celtics, who had been second to worst in the NBA the previous year, to a first-place finish in the league, with a 61-21 record. Playing in every regular-season game, he averaged a consistent 21.3 points per outing, shot .474, and averaged 10.4 rebounds; he edged out Magic Johnson (now with the Los Angeles Lakers) as Rookie of the Year and came in third in the Most Valuable Player balloting. In the post-season, the Celtics lost the Eastern Conference finals to the Philadelphia 76ers.

Again starting in all eighty-two games in his second professional season, Bird, now firmly established as the team's chief gun, led Boston to the NBA championship. The Celtics' regular-season record of 62-20 in 1980-81 tied them with the 76ers for best in the league. Bird averaged 21.2 points, and he posted a season high of thirty-six against the Lakers on February 11, 1981. He ranked first among forwards in assists, with an average of 5.5, and his improved rebounding average (10.9) placed him fourth in the league. Despite a painful thigh injury, he was a starter on the Eastern Conference All-Star team in midseason.

In the playoffs following the 1980-81 season, Bird was awesome: in the semifinals he averaged 23.5 points, thirteen rebounds, and 7.3 assists as the Celtics dispatched the powerful Chicago Bulls, four games to none; in the division finals against Philadelphia, he averaged 26.7 points and 13.4 rebounds, and it was his fifteen-foot leaning bank shot which clinched game seven (91-90) and the series (4-3) for Boston; and in the championship finals he averaged an identical 15.3 points and 15.3 rebounds, and it was his heroics late in the sixth game of the best-of-seven series against Houston that gave Boston its fourteenth world title. Just as he had in the semifinals, he sprang into dominance when the going got tough in the final championship game, moving Boston out of a nip-and-tuck situation and single-handedly providing it with a six-point swing in thirty-two seconds of the fourth-to-last minute of play. Houston recouped, but Bird maintained the six-point-swing, advancing the Celtics to a final 95-89 advantage with a twenty-three-foot sinker with ninety-seven seconds to play.

Midway into the 1981-82 season, Larry Bird was the runaway winner in the MVP voting following the NBA All-Star game on January 31. In the game the Eastern Conference again defeated the West, with Bird scoring twelve of the East's final fifteen points. A Boston team record winning streak of eighteen games was ended by the Philadelphia 76ers on March 28, 1982, but the Celtics were already well on their way toward the Atlantic Division title. Sidelined with a fractured cheekbone toward the end of the streak, Bird started only three times in the final twenty-two games of the season, but as a sub he averaged twenty-two points a game. In the last regular-season game, on April 18, 1982, Bird had seven rebounds and fifteen points and Robert Parish, the Celtics' seven-and-a-half-foot center, had sixteen rebounds and thirty-one points as Boston overpowered the New York Knicks, 119-99. Their 63-19 record put them in first place in the NBA final standings, but the Philadelphia 76ers eliminated them in the Eastern Conference playoffs.

Bird's forte is his artful passing, of both the long outlet and sleight-of-hand varieties. He is also an amazingly accurate shooter, sinking distance shots with a flick of the wrist, a good shot blocker and stealer, and a powerful rebounder on both offense and defense. What he lacks in speed he makes up for in his perfect positioning and his sense of anticipation based on his panoramic, camera-like eye, which seems to take in everything. "I guess the key thing is that I always know what's happening on the court," he has explained. "I know exactly what I can and cannot do. I know when and how I can score on a particular defender." Left-handed off the court, he shoots with his right hand, and in his driving game he is ambidextrous.

Larry Bird has blond hair, weighs 220 pounds, speaks with a Hoosier twang, and has a shy temperament that is sometimes misinterpreted as rudeness by the press. His friends and teammates describe him as a sensitive, honest person with a sense of humor and a self-consciousness about his lack of eloquence. During the basketball season Bird lives in a home he purchased in Newton, Massachusetts, next door to his agent's house, with his friend Dinah Mattingly and a pet Doberman. His wardrobe consists mostly of jeans, T-shirts, baseball caps, and the like. He drives a black Ford Bronco pickup truck, and his favorite recreations include tending his lawn and apple trees, listening to singers like Kenny Rogers, following the St. Louis Cardinals, fishing, hunting wildfowl, swimming, tennis, golf, and playing backyard basketball with neighborhood children. He has set up camps for children in both French Lick and the Boston area, and his immediate post-NBA intention is to coach junior high school basketball in French Lick, because he believes that the best-qualified coaches, even at the pro level, are those whose experience is grounded in schoolboy instruction. He also wants to return to French Lick "because it's [his] home." "I want to raise a big family there. I feel comfortable there. People want nothing from me and I want nothing from them. They treat me as just another guy and that's how, more than anything, I want to be treated."

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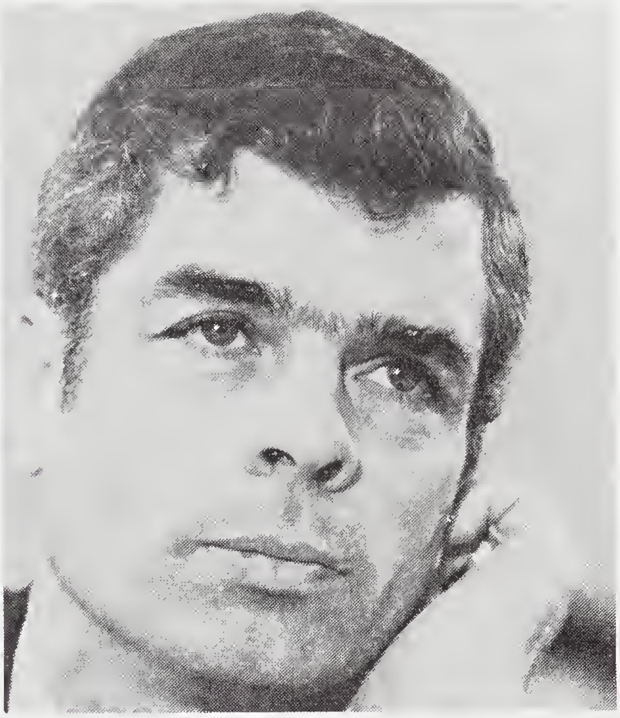

Block, John R(usling)

Feb. 15, 1935- United States Secretary of Agriculture. Address: b. Dept. of Agriculture, 14th St. and Independence Ave. SW, Washington, D.C. 20250

The agribusinessman John R. Block, who was named United States Secretary of Agriculture by President Ronald Reagan in December 1980, brings to his Washington post a firsthand familiarity with the problems of American farmers. After expanding his father's hog-breeding operation in Illinois from 300 acres and 200 hogs a year to 3,000 acres producing 6,000 swine a year, Block became director of the state's department of agriculture. He soon acquired a reputation throughout the Midwest as an able administrator and as a leading spokesman for farmers. Squarely aligned with the economic policies of the Reagan Administration, Block believes that farmers should try to improve their lot through increased sales in a free market, both at home and abroad, rather than through federal support programs. Toward that goal, he worked successfully for an early end to the American grain embargo against the Soviet Union and lobbied in Congress in behalf of the Administration's four-year farm bill. Although Block was unable to achieve the elimination of direct subsidies, the bill as passed reduced the minimum price supports of the costly dairy program and began to modify the restrictive controls imposed on peanut acreage.

The son of Julius ("Judd") and Madeline ("Maddy") Block, John Rusling Block was born on February 15, 1935 in Galesburg, Illinois, known to many Americans as the birthplace of Carl Sandburg, and grew up on his father's farm in the gently rolling hills of Knox County, just east of Galesburg. At Knoxville High School, Block studied vocational agriculture and took part in varsity sports. For a time he considered studying speech and drama at Northwestern University in Evanston, Illinois, but "something he read" deflected his career goal from the performing arts to a military career instead. At the United States Military Academy at West Point he was active in many intramural sports. After his graduation in 1957, he served for three years as a platoon leader in the crack 101st Airborne Division of paratroopers at Fort Benning, Georgia.

Returning to the family farm in 1960, Block established a partnership with his father. On their 300-acre tract they raised corn and soybeans and bred hogs, sending 200 to market a year. Over the next two decades the farm expanded into a 3,000-acre, multimillion-dollar agribusiness with a sophisticated indoor hog operation that produced 6,000 swine a year. When John R. Block won the American Jaycees Outstanding Young Farmer Award, in 1969, he was interviewed by Richard Orr, the rural affairs editor of the Chicago *Tribune*. "I decided farming offered more opportunities to take advantage of the free-enterprise system," Block told Orr. "If you own and operate your own business . . . you will find the greatest opportunities . . . and the greatest risks. There is certainly considerable risk in farming, but one of the rewards is in hoping you may be able to succeed. Farmers today are up against the need for rapid expansion and growth, which, with reasonable efficiency to go along with volume, offer about the only prospects for success."

In 1977 James R. Thompson Jr., the Republican Governor of Illinois, appointed Block director of the state's department of agriculture. Over the next three years he became a popular spokesman for farm interests and the regional leader of Midwestern state farm officials, more than justifying Senator Charles H. Percy's capsule description of him as "a Midwestern farmer with a world view." Block revivified the languishing Illinois state fair, succeeded in getting state vehicles converted to gasohol, and protected prime farmland from the depredations of strip mining by compelling coal companies that applied for strip-mining permits to comply strictly with the law. He drew up a program offering farmers financial incentives for preventing soil erosion and helped to organize a 1980 state conference on the problem of conversion of prime farmland to such nonfarm uses as shopping centers and industrial development. In an effort to increase exports of corn and soybeans, he traveled to the Soviet Union, Europe, Japan, China, and Taiwan, and lent strong support to the state's farm export promotion offices in Hong Kong and Brussels. In recognition of those achievements and of his activities in the Illinois Farm Bureau and the Knox County Farm Bureau, Governor James R. Thompson bestowed on Block the Outstanding Achievement Award, which is presented annually to an employee of the state.

Perhaps partly in recognition of Block's dedicated leadership of the Farmers for Reagan committee in his Presidential campaign, the President-elect nominated Block for the post of Secretary of Agriculture on December 23, 1980. Among the senators from farm states who backed Block for the post was the influential Senator Robert Dole, Republican of Kansas, who had insisted that Reagan hire a farmer with "dirt under his nails," and who took the unusual step of publicly endorsing him for the Cabinet post on November 20, 1980. "I didn't meet him until after the election," Dole explained, "but my gut feeling was that here was a real, live, active producer. He's an outstanding farmer and I get that reaction from Governor Thompson, farm bureaus, and radio farm newscasters. He's another fresh face, no retread. And he's out there on the farm, not for publicity, either. He runs a farm." Another factor working in Block's favor was the fact that Midwesterners had been inadequately represented among Reagan's early Cabinet choices.

At his confirmation hearing before the Senate Agriculture Committee in early January 1981, Block promised that the improvement of farming profits would take first place among his priorities and indicated that he would downplay the consumer-protection role of the Department. As Dave Lane, a Block aide, has explained: "He feels that the USDA has spent too much time on consumer programs and that the farmer has been left out. He feels we ought to give more attention to producing the hogs, the cattle, and the grain."

Block pledged himself to promote United States farm exports aggressively, even if that entailed the escalation of domestic food prices. Because he found embargoes usually ineffective, he said they should be employed only as a last resort and should include *all* American products. He therefore expressed his opposition to the United States grain embargo against the Soviet Union that had been imposed by President Jimmy Carter in January 1980 in response to the Soviet invasion of Afghanistan.

As an advocate of a decreased role for the federal government in agriculture, Block said that programs to prevent soil erosion and conversion of land to nonfarm uses should be restricted to the local level and expressed his opinion that government restrictions on planting were generally undesirable. Although con- consumer groups seemed unhappy with the appointment, considerable support was forthcoming from farm groups, who were convinced that Block had their interests at heart. On January 19 the Senate Agriculture Committee backed his nomination unanimously, and three days later the Senate gave its approval without dissent.

With the lifting of the grain embargo against the Soviet Union on April 25, 1981, Block scored an early victory within the Reagan Administration. During his campaign, Reagan had opposed the embargo, but once installed in office he moved cautiously in order not to send the Soviets a signal of weakness. Meanwhile, Secretary of State Alexander M. Haig Jr., who delayed repeal for about a month, pressed for its retention. Block, however, introduced the subject every time that he conferred with the President, pointing out its ineffectiveness in altering Soviet policy, and eventually his persistence paid off. It was at Haig's request that Reagan in June rejected Block's recommendation that the United States sell its butter surplus on the open market, where it might be purchased by the Soviet Union. Instead Reagan instructed Block to devise ways of selling the butter without letting it fall into Soviet hands, although Agriculture Department officials informed him that the Soviet Union constituted the only major market for the surplus. Eventually it was sold to New Zealand, enabling that country to sell its own butter to the Soviets.

With price support and other basic farm programs scheduled to expire on October 1, 1981, Block appeared before the House and Senate Agriculture Committees on March 31 and April 1 to present a four-year Administration farm bill, which he described as being "very close" to his own philosophy of moving agriculture toward a free-market system in which farmers would not depend on federal programs to solve their problems. Furthermore, he accepted President Reagan's budget-cutting efforts, even if they impinged on farm programs, because he felt that high interest rates were the farmers' greatest problem and that spending reductions would lower those rates.

In his early spring appearances before the congressional agricultural panels to defend the Administration farm bill, Block called for the elimination of target prices for wheat, feed grains, soybeans, cotton, and rice. (Shortfalls of market prices beneath target prices, which were based on production costs, triggered government deficiency payments to make up the difference.) He told the House Agriculture Committee, as quoted by the New York *Times* (April 1, 1981): "The target price program was designed to protect producers before the advent of the grain reserve program. It has since lost most of its usefulness, and we are philosophically opposed to most direct payments, in contrast with commodity loan programs, where costs are recoverable." (The grain reserve program held grain in storage while prices were low, and the commodity loan program set a de facto minimum market price, since the farmer could default on his loan repayments if actual market prices did not reach the loan rates.) Commodity loans would be continued under the Administration bill, but the loan rate would be set by the Secretary of Agriculture rather than by legislation. Block asked for elimination of the longstanding peanut acreage allotment program as well as the set-aside program for avoiding surpluses in wheat, corn, feed grains, cotton, and rice. He also requested the elimination of disaster payments made to farmers, arguing that expansion of the federal crop insurance program made them unnecessary.

Finding the dairy price support program far too expensive, Block defended the Administration's plan to reduce the minimum support level from 80 percent to 70 percent of parity and to cut the number of support level adjustments for inflation from two per year to one. He helped the Administration to gain an early victory on dairy support levels when Congress voted on March 27 to cancel the April 1 semiannual adjustment scheduled under existing legislation, thus saving the government $147 million. But as a firm believer in the value of farm research and education for improving farm efficiency, he lobbied successfully within the Reagan Administration for added funding in those areas.

Because of significant farm state opposition in Congress to some aspects of the Reagan farm program and because bumper crops of wheat, corn, sorghum, and barley had driven prices down, during the summer of 1981 Block and the Administration had to beat a partial retreat in their attempts to secure a more free-market-oriented and lower-cost farm bill. In an abrupt reversal of position in early September, Block announced a 15 percent reduction in the 1982 wheat planting under the terms of the old farm bill to stem the decline in wheat prices. According to Seth King of the New York *Times* (September 4, 1981), Block said: "I'm still philosophically opposed to restricting plantings of any crop. But I believe in good prices for farmers even more strongly." On the same day, King reported, he announced that the Administration was abandoning its attempt to exclude target prices from its farm bill, explaining, "We've pulled back from that stand simply because we couldn't have gotten that part through." Actually, the White House had undercut Block the previous spring by promising to back target prices for sugar and peanuts in exchange for votes on the Administration budget. In October, Block introduced a short-term grain reserve program for wheat that he soon extended to corn, sorghum, and barley.

The four-year farm bill that was finally passed by Congress in December 1981, more than a month after the old farm program legislation had expired, represented a compromise between the Administration proposals presented by Block the previous spring and the more traditional farm bill that was favored on Capitol Hill. Target prices remained, but the minimum support level of the dairy program was reduced. Although programs to control wheat, feed grain, cotton, and rice production were retained, the bill began the process of altering the peanut acreage allotment system. In keeping with Block's request, disaster payments were limited to those farmers to whom federal crop insurance was unavailable except in case of severe economic emergencies.

Because of his mild manners, affability, and low-keyed charm, some veteran Washington observers have wondered whether Block can function effectively in the sparring ring of Capitol Hill politics, where no holds are barred. But although Block has been outmaneuvered by the opposition on several occasions, leading the conservative Heritage Foundation to conclude that it appears that "farm policy is not under the direction of the direction of the Secretary of Agriculture," he has some important assets. He is a fast learner, and John Ochs, one of his aides, was reported by the Chicago *Tribune* (November 3, 1981) to have said: "Block's endurance is just unbelievable. He has tremendous determination. He's the most energetic, most persistent person I know."

John Rusling Block is married to the former Susan ("Sue") Rathjo of Wheaton, Illinois, who is the daughter of a county circuit court judge. Their pastoral romance began at an agricultural fair in Illinois, where he was exhibiting his hogs and she was shearing her sheep. The couple has three children: Hans, Cynthia, and Kristi. Wiry and personable, Block stands five feet eight inches tall, weighs about 150 pounds, and has thick black hair flecked with gray. His more sedentary pursuits include playing a guitar and listening to country music.

Committed to jogging at least ten miles a day, no matter where he happens to be, Block started running in earnest in Springfield, Illinois, when he realized that he was "sitting behind a desk too much" and discovered that jogging helped him "to sort out important issues." In the spring of 1981 he entered the Boston Marathon, which he ran in three hours, six minutes, and in November 1981 he ran the Marine Corps Marathon in Washington, finishing in three hours, thirteen minutes. When he manages to get away, at least once a month, from his temporary home in a fashionable northwest corner of Washington, Block returns to his new house tucked away in woods that are about seven miles from his birthplace. There he confers with Jim Swise, a farm supervisor, who is running Block's agribusiness while he is away in Washington.

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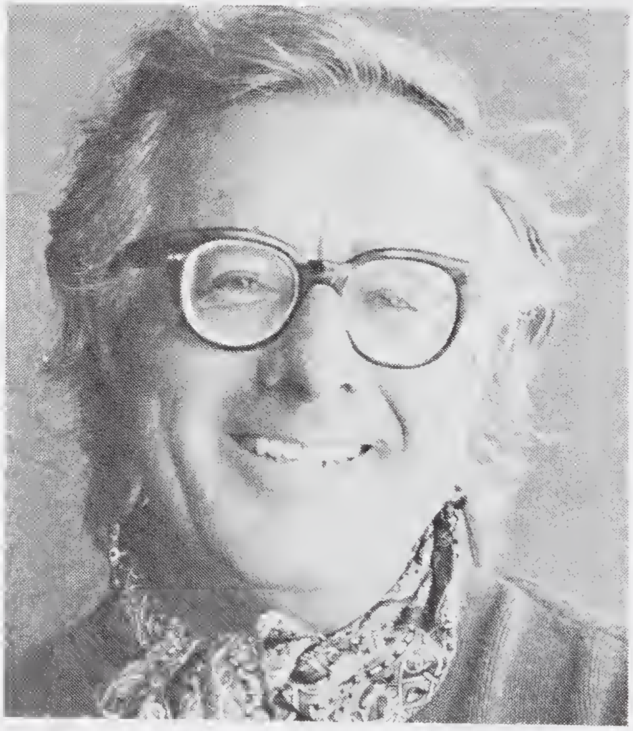
Bradbury, Ray

Aug. 22, 1920- Writer. Address: b. c/o
Alfred A. Knopf Inc., 201 E. 50th St.,
New York City, N.Y. 10022

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1953.



The literary respectability gained by science fiction over the past several decades can be credited to Ray Bradbury more than any other single practitioner of the genre. Bringing themes from the literary mainstream, a poetic style, convoluted plots, and social satire to science fiction and fantasy settings, Bradbury has won a huge general audience as well as the approbation of the literary establishment. "In style, few match him," Sam Moskowitz, the historian of science fiction, has observed, "and the uniqueness of a story of Mars or Venus told in the contrasting literary rhythms of Hemingway and Thomas Wolfe is enough to fascinate any critic." Bradbury's first book was *Dark Carnival* (1947), a collection of tales of horror, the supernatural, and the macabre, and he came to fame with *The Martian Chronicles* (1950), in which the destructive capacities of human beings in relation to science and technology are seen in the way that future Earthmen colonize Mars. Among the score of books he has since published are *The Illustrated Man* (1951), a fantasy collection, *Fahrenheit 451* (1953), a short novel set in a future totalitarian society where reading is banned, and the gentler *Dandelion Wine* (1957), stories sentimentally evoking the author's own Midwestern boyhood.

Counted individually, outside of collections, Bradbury's short stories (his forte), novels, plays, poems, and television and movie scripts now total more than 500, and their scope as well as their grounding of the fantastic in the commonplace and the autobiographical causes dispute over his proper classification. Alluding to his sensitivity to everyday human affairs and social and moral issues, Isaac Asimov, for example, classifies Bradbury as a writer of "social fiction" rather than science fiction. Bradbury himself prefers the labels "magic realist" or simply "teller of tales," and he describes his futuristic allegories of the present as "idea fiction" or "speculative fiction."

Ray Douglas Bradbury describes himself as "that special freak, the man with the child inside who remembers all." Bradbury, who claims total recall back to and including his birth, was born on August 22, 1920 in Waukegan, Illinois to Leonard Spaulding Bradbury and Esther Marie (Moberg) Bradbury. His father, a lineman with the Waukegan Bureau of Power and Light, was of English descent and numbered among his ancestors Mary Bradbury, who was among those tried for alleged witchcraft in Salem, Massachusetts in the seventeenth century; his mother had come to the United States with her parents from Sweden as a child. Bradbury grew up with one older brother; two other siblings, a boy and a girl, died in infancy.

An exceptionally imaginative child, Bradbury was tormented during the first ten years of his life with fears, nightmares, and frightening fantasies, all of which went into his storehouse of memory, to be drawn on in his darker writings. On the brighter side were his mother, reading to him from the brothers Grimm and L. Frank Baum, and, above all, his Aunt Neva Bradbury, an artist, dressmaker, and theatrical costume designer who taught him "all about a fabulous mythological country from which [he] never quite emerged." Aunt Neva made him masks and puppets, read him the stories of Edgar Allan Poe, and took him to his first stage plays. Every autumn he helped her collect pumpkins and corn shucks in the country, and she dressed him in monster costumes for her Halloween parties. "All the worlds of art and imagination flowed to me through Neva," Bradbury recalled in an interview with Larry Grobel for *Newsday* (November 2, 1975), "but especially she put me in touch with October Country, a year packed in a single month, a special climate I still delight in. If I could have chosen my birthday, Halloween would be it."

Other early influences on Bradbury included the silent movies of Lon Chaney Sr.; the Buck Rogers comic strip; *Amazing Stories* magazine; the public library, where he went every Monday evening to get "all those gorgeous books," including the Tom Swift series and the works of Jules Verne and H. G. Wells; and the traveling tent shows that came through Waukegan, especially the carnival that brought him when he was twelve into touch with one Mr. Electrico, a magician who stunned him with talk of reincarnation and immortality. Somehow the encounter with Mr. Electrico was a catalyst for Bradbury, the event that triggered his decision to withdraw from competition with his childhood peers (in which, being unathletic, he was miserable) and retreat into his "world of writing, where [he] could be excellent all to [himself]." A few weeks later he began the practice of writing at least four hours a day that he would continue to follow through the years. "I don't know if I believe in previous lives, I'm not sure I can live forever," Bradbury has said. "But that young boy [himself at twelve] believed in both and I have let him have his head. He has written my stories and books for me."

For reasons apparently having to do at least partly with the father's work, or lack of it, the Bradburys lived in Arizona twice during Ray Bradbury's childhood, in 1926-27 and again in 1932-33. They left Waukegan permanently in 1934, moving to Los Angeles. In public high school in Los Angeles, Bradbury was involved in drama and art as well as in school journalism. Outside of school, he became a rabid movie buff, going to double features four times a week in an effort to see every motion picture released—a practice he continued for thirteen years. He also prowled the main city library or its branches daily, and his first priority remained the turning out of at least 1,000 words a day on his typewriter. In that, he was encouraged by Jennet Johnson, one of his high school English teachers; his later mentors were Henry Kuttner, Henry Hasse, Robert A. Heinlein, and other professional science fiction writers he met at the Los Angeles chapter of the Science Fiction League, which he joined in 1937. As he grew older, the reading of such mainstream writers as Thomas Wolfe and Ernest Hemingway began to influence his style.

In the three years following his graduation from high school, in 1938, Bradbury—whose poor eyesight kept him out of wartime military service—earned his living by selling newspapers. During that time none of his writing reached print except in obscure amateur journals, including his own mimeographed publication, *Futuria Fantasia*. The last mentioned was illustrated with stenciled art by Bradbury as well as with the baroque gothic work of the reclusive Hannes Bok. It was Bradbury who brought Bok's illustrations to the attention of Farnsworth Wright at *Weird Tales* and who thus was instrumental in effecting Bok's entrance into professional ranks.

The first story sold by Bradbury was "Pendulum," a collaboration with Henry Hasse that appeared in *Super Science Stories* in August 1941. He made his first independent sale with "The Piper," which appeared in *Thrilling Wonder Stories* in February 1943. From 1943 to 1945 he sold continuously to *Weird Tales*, *Amazing Stories*, *Astounding Science Fiction*, *Astonishing*, *Captain Future*, and other pulps, including detective magazines. His first quality sale, "The Big Black and White Game," was to the *American Mercury* (August 1945), and it was followed by sales to *Charm, Mademoiselle, Collier's, Saturday Evening Post,* and the *New Yorker,* among other "slicks." Beginning in 1946, he was regularly represented in such prestigious anthologies as Martha Foley's annual *Best American Short Stories.*

As Bradbury has said, his first book of stories, *Dark Carnival* (Arkham House, 1947) "got all of [his] night-sweats and terrors down on paper." In the introduction to the definitive *The Stories of Ray Bradbury* (Knopf, 1980), he described the stories that he wrote between the ages of twelve and twenty-three as "unconventional stories of ghosts and haunts and things in jars that I had seen in sour armpit carnivals, of friends lost to the tides in lakes, and of consorts of three in the morning, those souls who had to fly in the dark in order not to be shot in the sun." Impressionistically sketching his whole career, he wrote: "It took me many years to write myself down out of the attic, where I had to make do with my own eventual mortality (a teenager's preoccupation), make it to the living room, then out to the lawn and sunlight where the dandelions had come up, ready for wine. Getting out on the front lawn with my Fourth of July relatives gave me not only my Green Town, Illinois stories, it also shoved me off toward Mars, following Edgar Rice Burroughs' and John Carter's advice, taking my childhood luggage, my uncles, aunts, my mom, dad, and brother with me. When I arrived on Mars I found them, in fact, waiting for me, or Martians who looked like them."

Twenty-six of Bradbury's Martian stories, with narrative transitions added, were brought together in *The Martian Chronicles* (Doubleday, 1950), which was hailed by Christopher Isherwood in *Tomorrow* (October 1950) as the manifestation of "a very great and unusual talent." The stories, about materialistic Earthmen ruinously exploiting an Edenic Martian culture, are analogs of the American frontier experience, in which European invaders crushed and corrupted the native American culture. In the context of the future setting (the years 1999 to 2026), Bradbury comments stingingly on such contemporary issues as pollution, racism, book censorship, nuclear war, and runaway technology, and he expresses his belief that humanity has a manifest destiny in space (a belief that has become stronger with him in recent years), that reason by itself will not guarantee the survival of the human species, and that our creations by themselves do not indicate human greatness. Despite Bradbury's theme that "science ran too far ahead of us too quickly, and the people got lost in a mechanical wilderness . . . emphasizing machines instead of how to run machines" and his fear that "man's mechanical aptitudes, his incredible ability to pry into the secrets of the physical universe, may be his fatal flaw," there is basic optimism in *The Martian Chronicles,* as Edward J. Gallagher and Eric S. Rabkin point out in their contributions to Joseph D. Olander and Martin Harry Greenberg's *Ray Bradbury* (Taplinger, 1980). Rabkin discusses Bradbury's attempt to give the American Myth a second chance, "so that the failures of the real could be made right by the ideal," and Gallagher addresses the theme of renewal in the *The Martian Chronicles,* paraphrasing Bradbury to the effect that "regeneration must come about through the life principle of nature, a force technology has not been able to maim." Published in thirty different languages, *The Martian Chronicles* had sales of more than 3,000,000 during its first two decades in print.

"The Veldt," about two love-starved children who are provided by their parents with a fourth-dimension playroom capable of becoming any of a number of imagined settings and who turn the room into a jungle wherein the parents are trapped and devoured by lions, was the best known of the weird moral tales brought together in *The Illustrated Man* (Doubleday, 1951). The stories were unified by the fact that they appeared as moving pictures on the skin of a tatooed man, a device that worked well in the book but not, in the opinion of Bradbury as well as many critics, in the screen adaptation of *The Illustrated Man* (Warner Brothers, 1969), which was written without his collaboration. In 1954 the National Institute of Arts and Letters presented Bradbury with its $1,000 annual award "for his contributions to American literature in *The Martian Chronicles* and *The Illustrated Man.*"

The hero of Bradbury's slim first novel, *Fahrenheit 451* (Ballantine, 1953), is Montag, a fireman whose job is not to put out fires but to burn books, but who finally joins an underground group devoted to memorizing the classics in order to preserve them. In *New Maps of Hell* (1960), Kingsley Amis described *Fahrenheit 451* as "the most skillfully drawn of all science fiction's conformist hells." Bradbury was pleased with the film version of *Fahrenheit 451* that was directed by François Truffaut and released by Universal in 1966.

Among the Bradbury stories collected in *Golden Apples of the Sun* (Doubleday, 1953) was "The Pedestrian," a satiric tale about a man in a machine-dominated society who is arrested by motorized robot police for simply taking a walk. In 1951 Bradbury sold to the *Saturday Evening Post* "The Beast from 20,000 Fathoms," which has since been retitled "The Fog Horn," about a dinosaur who mistakes a foghorn for a mating call and dies of a broken heart when he discovers his mistake. Warner Brothers released a screen version of the story under its original title in 1953, and in that same year Universal issued *It Came from Outer Space,* a 3-D horror thriller, scripted by Bradbury, about alien beings who land in the Arizona desert.

Many critics regarded Bradbury's screenplay as the best thing about director John Huston's film *Moby Dick* (Warner Brothers, 1956). Work on *Moby Dick* took Bradbury to Europe, where he met, among other luminaries, Bertrand Russell and Bernard Berenson. The latter had written a fan letter to Bradbury after reading a nonfiction article by him in the *Nation*, saying, "It is the first time I have encountered the statement by an artist in any field, that to work creatively he must put flesh into it, and enjoy it as a lark, or as a fascinating adventure. How different from the workers in the heavy industry that professional writing has become!"

After returning to the United States, Bradbury began writing scripts for the television shows *Suspense*, the *Alfred Hitchcock Show*, and Rod Serling's *Twilight Zone*. In 1955 Ballantine Books published *The October Country*, a collection of his early horror stories, and Pantheon issued his *Switch on the Night*, a children's book originally written to allay his own children's fear of the dark. Predominantly nonfantasy short stories directly evoking his Midwestern childhood were assembled in revised form, with connecting chapters added, in *Dandelion Wine* (Doubleday, 1957), a delicate mixture of sweet nostalgia and darker memories of loneliness, fear, and death, all enriched by Bradbury's luminous style, credible characters, compassion, and honesty.

The collection *A Medicine for Melancholy* (Doubelday, 1959) included, in addition to fantasy and science fiction stories originally published between 1948 and 1959, two stories based on his experiences in Ireland when he was working on *Moby Dick* as well as several based on visits to Mexico and experiences in the Mexican-American community in California. Two of the stories later provided the basis for films: "Icarus Montgolfier Wright" was made into the animated short of the same title that was nominated for an Academy Award in 1963, and "In a Season of Calm Weather" became *Picasso Summer* (Warner Brothers/Seven Arts, 1972), a short subject about an art lover who comes upon Pablo Picasso drawing masterpieces in the sand on the French Riviera.

Bradbury's own favorite among his books is *Something Wicked This Way Comes* (Simon & Schuster, 1963), a Green Town tale set, not in a golden summer but in a lowering autumn. An expansion of Bradbury's short story "Nightmare Carousel," *Something Wicked This Way Comes* relates the struggle of a father (whose weapons are love and laughter) for the souls of his son and his son's closest friend—a struggle in which the antagonists are the forces of evil represented by a black-magic carnival, Cooger and Dark's Pandemonium Shadow Show, that comes to Green Town. While some critics have faulted the book for what they consider its reduction of characters to symbolic archetypes, many agree with Bradbury that it is his "most delicious" work of fantasy. Walt Disney Productions began shooting a film version of *Something Wicked This Way Comes* in the spring of 1982.

Always interested in the theatre, in which he had dabbled as a writer since 1954, Bradbury devoted an increasing amount of time to it in the 1960's. Under the aegis of his own Pandemonium Theatre Company, *The World of Ray Bradbury*, consisting of one-act adaptations of "The Veldt," "The Pedestrian," and "To the Chicago Abyss" (about a post-atomic war society) opened in October 1964 at the Coronet Theatre in Los Angeles to good notices, including that of Cecil Smith of the Los Angeles *Times* (October 26, 1964), who called the production "unquestionably, the most exciting theatrical event of the year." A program of three more one-acters was produced in Los Angeles under the title *The Wonderful Ice Cream Suit* the following year, and his subsequent work in the theatre included *Pillar of Fire*, staged at the Little Theatre at California State College in Fullerton in 1973. His plays have been published under the titles *The Anthem Sprinters and Other Antics* (Dial, 1963), *The Wonderful Ice Cream Suit and Other Plays* (Bantam, 1972), and *Pillar of Fire and Other Plays* (Bantam, 1975).

R Is for Rocket (Doubleday, 1962) and *S Is for Space* (Doubleday, 1966) comprised adaptations of Bradbury stories for younger people, and *The Autumn People* (Ballantine, 1965) and *Tomorrow Midnight* (Ballantine, 1966) were adaptations of stories by him in comic book form. The adult collections of his stories in the 1960's were generally repackagings of his previous work, with the exception of *I Sing the Body Electric* (Knopf, 1969). His poetry much of which is in a humorous vein, has been collected in the Knopf volumes *When Elephants Last in the Dooryard Bloomed* (1973), *Where Robot Mice and Robot Men Run Round in Robot Towns* (1977), and *The Haunted Computer and the Android Pope* (1981). In addition to his writing, Bradbury was in charge of conceptualizing the upper floor of the United States Pavilion at the 1964 New York World's Fair, and for the Disney organization he helped plan Spaceship Earth, part of Epot, the permanent world's fair scheduled to open near Disney World in Florida before the end of 1982.

Ray Bradbury and Marguerite Susan McClure, a former English instructor at the University of California at Los Angeles, were married on September 27, 1947. The Bradburys, who live in Los Angeles, have four grown daughters, Susan, Ramona, Bettina, and Alexandra. Believing in the priority of intuition over reason in creation, Bradbury writes spontaneously, typing "whatever seizes" him and seeing where it leads through draft after draft. He distinguishes between fantasy and science fiction by explaining that "science fiction could happen." In the *Newsday* interview he told Larry Grobel: "All philosophy is automatically science fiction: the science of thinking about things before they happen and trying to make them happen better." He is himself a science fiction writer "a good part of the time," he said. "But then, I am a magic realist. And I'm a disciple of Poe, which means I'm a horror fantasy writer. I'm interested in death and its impact on our lives. I'm interested in frightening myself on occasion because part of life is very frightening. I get letters all the time from people who find solace in certain ways I have of approaching death."

The robust Bradbury is five feet ten inches tall, has a full face, white hair, and blue eyes, and wears thick-lensed glasses. As energetic and ebullient in conversation as he is at the typewriter, he laughs easily and heartily. Refusing to drive a car or to fly, he usually travels by bus, taxi, or bicycle. A few years ago he founded his own rapid transit citizens' group "to try to build a decent rapid transit system to compete . . . with the automobile." The trouble with the automobile, he believes, is the false, hypnotic sense of freedom it gives, making it a dangerous device to put "in the hands of so many maniacs and morons who then proceed to go out and kill 2,000,000." He explained to Robert Jacobs in an interview for *Writer's Digest* (February 1976): "I'm not afraid of machines. . . . I don't think the robots are taking over. I think the men who *play* with toys have taken over. And if we don't take the toys out of their hands, we're fools." Bradbury is an independent in politics; as for religion, he is a Unitarian Universalist who believes humanity will become more religious with the mysteries it encounters in space travel.

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Bradley, Bill

July 28, 1943- United States Senator from New Jersey; former basketball player. Address: b. 2107 Dirksen Senate Office Bldg., Washington, D.C. 20510; h. 1605 Vauxhall Rd., Union, N.J. 07083

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1965 under the name William W. Bradley.

The junior United States Senator from New Jersey and former basketball star Bill Bradley is the all-American hero of the kind of success-in-every-sphere story that is more often found in inspirational fiction than in real life. A Rhodes scholar and a champion athlete, he played professional basketball for ten years for the New York Knickerbockers before entering politics in 1978. Elected to the United States Senate from New Jersey in his first bid for public office, Bradley has become a leading spokesman for the "neoliberal" trend that is widely thought to represent the ideological future of the Democratic party.

William Warren Bradley was born on July 28, 1943 in Crystal City, Missouri, a small town on the Mississippi about thirty miles south of St. Louis. His father, Warren Bradley, a prominent local Republican and one of the town's wealthiest men, was the president of the Crystal City State Bank; his mother, Susan (Crowe) Bradley, was a former junior high school teacher. As Bill Bradley had been made aware since early childhood, by such memorabilia as his grandfather's Civil War discharge papers hanging on his bedroom wall, his family's roots in heartland Missouri went back many generations, and he noted in his book *Life on the Run* that he would "never be as much from anywhere as from Crystal City."

Both in Crystal City and in Palm Beach, Florida, where his family often wintered, Bradley's childhood was highly structured and carefully planned. "As early as I can remember I was programmed to become a successful gentleman," he recalled in *Life on the Run*. "My father insisted on manners and my mother on success." Determined to raise him as "a Christian upright citizen," as she was quoted by William McPhee in the book *A Sense of Where You Are* (1965), Susan Bradley arranged for her son to have lessons in dancing, trumpet, French horn, piano, boxing, tennis, golf, swimming, canoeing, typing, French, and horseback riding. Aware of the "spoiling" that sometimes afflicts an only child, she emphasized self-denial, a sense of service to others, and the importance of scholastic achievement.

Bradley first began playing basketball at the Crystal City YMCA at the age of nine and soon discovered that he had an awesome talent for the sport. Attracted to it perhaps in part because it was not on the original parental agenda, he began practising four hours a day. When he entered Crystal City High School in 1959 he had almost reached his adult height. By the time of his graduation in 1961 he had scored 3,066 points, becoming recognized as the best player in the history of Missouri high school basketball, and he was named twice to *Scholastic* magazine's All-America team. A straight-A student, he was elected president of the Missouri Association of Student Councils and was a member of the National Honor Society.

Some seventy-five universities offered Bradley athletic scholarships. He accepted one from Duke University but decided during a summer trip to Europe to go instead to Princeton, because it had not offered him financial assistance. "It came down to the education being more important than the basketball," he explained to Tony Kornheiser of the *Washington Post* (April 18, 1982). Attracted to Princeton's Woodrow Wilson School of Public and International Affairs with the idea of preparing for a career in the foreign service, Bradley eventually decided on a major in history.

As a member of Princeton's freshman basketball team, Bradley established a national campus record for free throws, and after joining the varsity team in his sophomore year, he became one of the outstanding college basketball players of his generation. Named to virtually every All-America list, he was also a member of the victorious United States basketball team in the 1964 Olympic Games and was designated the 1965 college player of the year by the National Association of Basketball Coaches. Imposing a strict discipline on himself, he approached the game with scientific precision and spent many hours practising shots from every conceivable vantage point. According to the coach and broadcast journalist Bucky Waters, Bradley "was not a natural . . . in terms of innate basketball skills" but "made himself a great player."

Dedicated to his studies as much as to basketball, Bradley became an avid and eclectic reader and built a wall of solitude around himself as a protection against publicity. While at Princeton, he joined the Fellowship of Christian Athletes and taught in a Presbyterian Sunday school. Developing an interest in political and social issues, in 1964 he worked as a volunteer in Governor William W. Scranton's unsuccessful campaign for the Republican Presidential nomination. After completing his bachelor's thesis on Harry S. Truman's 1940 Senate campaign, Bradley obtained his B.A. degree from Princeton in 1965 with honors in American history.

By the time he graduated, Bradley had developed a distaste for the celebrity that accompanies athletic success. As he explained in *Life on the Run*, "Although it was true that I studied, practiced, and went to church, the media exaggerated each facet of my life until expectations were generated . . . that I could never fulfill. . . . The only way out, I thought, was to reject basketball and become a lawyer or a businessman." Therefore, when the New York Knickerbockers offered him a $20,000-a-year contract, Bradley turned it down and accepted a Rhodes Scholarship to study for his M.A. degree at Oxford University in England. Before beginning his studies there in 1965, he led the United States basketball team to victory in the World University Games at Budapest, and later that year he made some trips to the Continent to play with the Italian championship basketball team in European Cup competition.

While studying politics, philosophy, and economics at Oxford, Bradley worked part-time as a reporter for CBS radio and vacationed in Western Europe, the Soviet Union, and the Middle East. No longer in the public eye, he was able to concentrate on his studies and meet people of all walks of life. He read extensively in the works of such authors as Albert Camus and, in particular, Joseph Conrad, whose "view of society as a fragile superstructure of orderliness, over a massive network of darker human impulses" he found especially congenial. As he explained in *Life on the Run*, he questioned his own religious faith, seeking "workable moral values instead of simply rules," and "became more playful and rebellious, responding to events in a way that discipline and obligation had outlawed before."

Toward the end of his second year at Oxford, Bradley wandered into an empty gym and picked up a basketball for the first time in nearly a year. "There I shot alone—just the ball, the basket, and my imagination. . . . I knew that never to play again, never to play against the best, the pros, would be to deny an aspect of my personality perhaps more fundamental than any other." Within a month Bradley had signed the long-deferred contract with the Knickerbockers. He remained in residence at Oxford through June 1967, played his first pro season with the Knicks in 1967-68, and returned to Oxford to take his finals in June 1968.

As the writer Robert Lipsyte commented at the time, Bradley was brought onto the Knicks "on the wings of hype," viewed by many as a "straight-arrow" role model for America's youth and as a "great white hope" in a sport dominated by blacks. Bradley declined both of those images as well as the opportunity to make lucrative commercial endorsements. As forward for the Knicks during a pro career that spanned ten seasons, including two in which he helped the team to win the National Basketball Association championship, Bradley earned a reputation as an amiable, cooperative player—rather than as a hotshot superstar.

Bradley was also active in the Players Union at a time of significant shifting relationships between owners and players. Toward the end of his basketball career he was reportedly earning $325,000 a year. But in contrast to the flamboyant lifestyle affected by many professional athletes, he was modest and frugal—so much so, in fact, that his teammates jokingly claimed that his entire wardrobe, including shoes (and laces purchased one at a time), had cost less than $200 and dubbed him "Dollar Bill" because, they said, he still had the first dollar he had ever earned.

During the off-seasons Bradley engaged in public service, working as an assistant to the director of the Office of Economic Opportunity in Washington; teaching reading at an Urban League street academy in Harlem; promoting prison reform, welfare reform, and environmental protection; and taking an interest in national Democratic politics. He took advantage of the team's frequent road tours to learn about social and political issues, spending his time off court attending meetings and lectures, and conversing with local leaders and ordinary citizens.

For a few weeks toward the end of the 1973-74 season, Bradley kept the extensive notes on himself and his teammates that formed the basis for his book *Life on the Run* (Quadrangle, 1976). Although some critics found its prose style pedestrian, the book was widely acclaimed as a classic of sports literature. In the book Bradley recalled how he began to realize that his athletic career was drawing to a close. "There is a terror behind the dream of being a professional ballplayer," he wrote. "It comes as a slow realization of finality and of the frightening unknowns which the end brings. When the playing is over, one can sense that one's youth has been spent playing a game and now both the game and youth are gone, along with the innocence that characterizes all games. . . . What is left is the other side of the Faustian bargain: To live all one's days never able to recapture the feeling of those few years of intensified youth. . . . I have often wondered how I will handle the end of my playing days." He was soon to find out, for in 1977 he retired from basketball.

For a time Bradley considered a career in business, international banking, cable television, or professional writing. He reportedly received job offers from President Jimmy Carter, Governor Brendan Byrne of New Jersey, and Senator Edward Kennedy, and he was even invited to become director of the Peace Corps. Although he accepted an unpaid position as coordinator of special projects for the New Jersey Department of Energy—where his advocacy of development of alternate energy sources was at odds with the Carter Administration's emphasis on nuclear power—he fixed his sights on a career in politics.

As early as 1972 Bradley had been mentioned as a possible candidate for Missouri state treasurer, and in subsequent years he had been considered as a possible Congressional nominee in New Jersey and Long Island. When he entered his first electoral race, however, he aimed higher, making a bid for the Democratic nomination for the United States Senate seat then held by Republican Clifford P. Case of New Jersey. Despite the opposition of the New Jersey Democratic organization and of Governor Brendan Byrne, for whose reelection he had worked in 1976, Bradley was victorious in the primary on June 6, 1978, winning 61 percent of the vote in the three-way race against Byrne's candidate, Richard C. Leone, and former state senator Alexander J. Menza.

On the Republican side, Case, who had been in the Senate since 1955, had unexpectedly been defeated by Jeffrey K. Bell, another newcomer to politics. The campaign that followed pitted the liberal, popular, but inexperienced Bradley against an almost unknown conservative intellectual who had been one of Ronald Reagan's advisers and a Kennedy Fellow at Harvard. Regarded by some political observers as the first serious test of the appeal of Presidential contender Reagan's controversial economic program in a highly urbanized state, the race received nationwide attention and both candidates garnered considerable out-of-state support. Bradley's supporters included many sports and entertainment celebrities as well as politicians. Against the advice of members of his staff, who felt that he would only be allowing Bell to share his personal luster by appearing with him, Bradley agreed to a series of more than twenty debates throughout New Jersey.

It soon became evident that Bell was essentially a one-issue man, concerned with the "taxpayer's revolt." Although Bradley also supported a tax cut and favored a strong defense policy, he advocated a far-ranging liberal program that included increased federal aid to schools, passage of the Equal Rights Amendment, free choice on abortion, and a sound energy policy combined with protection of the environment. Supported by organized labor and by racial and ethnic minorities, Bradley won the election on November 7, 1978 by a margin of more than 220,000 votes, garnering 56 percent of the ballots cast. He was sworn in on January 15, 1979 as the youngest member of the United States Senate.

When Bradley went to Washington, he was well aware that his new colleagues in the Senate were sometimes skeptical about those who broke into their ranks as celebrities. To allay any fears that he might be a grandstanding publicity seeker, Bradley devoted his first few months in the Capitol to "learning the ropes" of being a Senator, familiarizing himself with official Washington and its ways, earning the friendship of his fellow Senators, and immersing himself in the sometimes dull routine of studying the basic issues of the day. Bradley's campaign manager, Susan Thomases, has called him a "facts junkie" who insists on having for his consideration all available information on an issue before he makes his decision.

The Senate committees to which Bradley was assigned included the Energy and Natural Resources Committee and its subcommittees on energy conservation and supply, energy and mineral resources, and water and power; the Finance Committee and its international trade and health subcommittees; and the Special Committee on Aging. As Bill Peterson pointed out in the Washington *Post* (April 16, 1981), Bradley "developed a reputation as one of the hardest working and most thoughtful young Democrats in the Senate, a genuine favorite of his older colleagues."

Generally acknowledged to be the Senate's expert on energy-related issues, Bradley first gained public attention through his successful effort to force the Carter Administration to renew the life of the country's diminishing strategic petroleum reserve. He was also one of the architects of a measure levying a windfall profits tax on oil companies, and he sponsored a home health care bill that would reduce the dependence of the aged and the disabled on hospitals and nursing homes. In August 1979 he was one of six Senators who visited Moscow to discuss provisions of the proposed Strategic Arms Limitation Treaty (SALT II) with Soviet leaders. Pursuing the interests of New Jersey as well as national concerns, Bradley helped to save thousands of jobs for New Jerseyites by bringing major aircraft refurbishing contracts to the Philadelphia Navy Yard and persuading the army not to close its huge training base at Fort Dix. He secured a promise from the Federal Communications Commission to help New Jersey to obtain its first VHF television station and sponsored a measure to make federal conservation funds available for his state's Pinelands National Reserve.

Bradley's record in the Senate included votes against cutbacks on MX missile appropriations, against appropriations for draft registration, against limitations on funds for food stamps, and against reductions in social programs to increase defense expenditures. He voted for a moratorium on nuclear power plants, for the establishment of a United States Department of Education, and for loan guarantees to Chrysler Corporation. The liberal Americans for Democratic Action gave Bradley a 72 percent rating for 1980 and the AFL-CIO's Committee on Political Education gave him 100 percent, while the conservative Americans for Constitutional Action and the American Conservative Union gave him ratings of zero and 6 percent, respectively.

As Randall Rothenberg noted in *Esquire* (February 1982), Bradley is one of the most prominent members of the "neoliberal club," a group of pragmatic young Democratic leaders who are seeking to formulate a workable new program to replace their party's traditional platform in the 1980's. Since early 1981 he has been the chairman and spokesman on tax policy for the Senate Democrats' Economic Advisory Group, which has specific responsibility for developing a long-term economic plan in response to the one advocated by President Reagan. He outlined some of his proposals, including demands for "a fairer tax policy that encourages more productivity and more savings and investment" and for "a more subtle foreign policy," in two articles in the New York *Times* (June 23-24, 1982).

Bradley is a member of the National Conference of Christians and Jews and is active in philanthropic causes. From 1967 to 1978 he was a member of the United States Air Force Reserve. In 1975 *Time* magazine included him in its list of 200 young American leaders. Although he is frequently mentioned as a possible future Presidential candidate, he has given no indication of any political ambition beyond seeking reelection to the Senate in 1984.

Bill Bradley was married on January 14, 1974 to the German-born Dr. Ernestine Schlant, a professor of comparative literature at Montclair State College and the author of several books. He and his wife, who continues to use her maiden name, have one daughter, Theresa Anne, born in 1976, and Dr. Schlant also has a daughter from a previous marriage. Bradley and his family make their home in a ranch-style house in Denville, New Jersey, and in addition the Senator maintains a small apartment in Washington. Bradley is six feet five inches tall, weighs 228 pounds, and favors dark suits. According to disclosures filed in 1979 under the Ethics in Government Act, his personal assets amount to $1,590,000 including sizable tracts of undeveloped property in Missouri, Nova Scotia, and the Greek island of Kyphnos. Bradley has a reputation as something of a loner, but he likes to make himself easily accessible to his constituents. "The most important thing for a politician," he has said, as quoted by Tony Kornheiser, "is to feel good with what he is doing personally."

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Bradshaw, Thornton F(rederick)

Aug. 4, 1917- Business executive. Address: b. RCA Corporation, RCA Building, 30 Rockefeller Plaza, New York City, N.Y. 10020

When Thornton F. Bradshaw took control of RCA from Edgar H. Griffiths as chairman of the board in July 1980, he became the fourth man in just six years to attempt to lead the $8 billion conglomerate out of a period of declining leadership, erratic performance, and news-making management infighting. Ever since founder General David Sarnoff turned over his electronics and broadcasting empire to his son, Robert Sarnoff, in 1966, RCA has been plagued with an array of administrative and marketing problems relating to diversification efforts, shifting goals, and, among other stresses, competition. The appointment of a new chief executive officer led one RCA insider to remark, as quoted in *Business Week*, "In a company that has been sorely lacking it, Bradshaw will bring a touch of class." He is respected as a rare combination of urbane intellectual and clear-sighted businessman, having taught for nearly a decade at Harvard's Graduate School of Business Administration and having served for sixteen years as chief operating officer of Atlantic Richfield Corporation, now more than a $16 billion natural resources conglomerate.

Thornton Frederick Bradshaw was born on August 4, 1917 in Washington, D.C. to Frederick and Julia V. (See) Bradshaw and grew up in New York City. He attended Phillips Exeter Academy in Exeter, New Hampshire before entering Harvard University, where he received a Bachelor of Arts degree in 1940 and a Master of Business Administration degree in 1942. Also in 1942 he was appointed an associate professor of the Graduate School of Business Administration at Harvard, a position that he had to leave temporarily the following year when he joined the United States Navy. During the remaining years of World War II he served on a destroyer in the Pacific and in 1945 was discharged as a lieutenant (j.g.) with seven battle stars.

Returning to the faculty of the Graduate School of Business Administration, Bradshaw also studied for his doctorate in commercial science, awarded in 1950. At Harvard he wrote *Depreciation Policy When Price Levels Change* (Controllership Foundation, 1948) and *Developing Men for Controllership* (Harvard Graduate School of Business Administration, 1950) and edited *Controllership in Modern Management* (Chicago, R. D. Irwin, 1949). Although he enjoyed, he later said, "a very stimulating and pleasant life" on the Cambridge campus, he decided against an academic career in favor of full-time work in management consulting, which had been occupying him out of the classroom for some time. In 1952 he left teaching to join the Manhattan-based firm of Cresap, McCormick & Paget, where he was concerned with aspects of general management, such as company organization and executive personnel.

With that consulting firm, Bradshaw began articulating the management philosophy that was to prove so effective later in his career. He became an early student and advocate of long-range corporate planning, then in its embryonic stages, and in interviews with the business press called on universities to commit themselves to the basic research on planning needed to make business more of a science. Good administration, he believed, combined emphasis on rational analysis of business goals and methods with the convictions that "people are the most important part of any company" and that teamwork is the key to business success. "If you think you, as an individual, can run a major company properly, you are mad," he said some years later in an interview for the New York *Times* (August 19, 1968). "Pick the right people for the right jobs."

Bradshaw had some opportunity to apply his theories in direct-practice when, in 1956, Atlantic Refining Company, a Philadelphia-based oil firm serving the East Coast, hired him as assistant general manager, with the understanding that he was to be groomed to become financial vice-president. Two years later he attained that title and in 1962 advanced to executive vice-president. In June 1964 he was elected president. Atlantic Refining's largest shareholder at that time was Robert O. Anderson, who in 1965 took over its direction as chairman of the executive board. Like Bradshaw, Anderson is viewed as an unconventional businessman, with broad interests in the humanities and in social issues. The two teamed up in a sixteen-year partnership that proved to be unusual in terms of both its longevity and its unorthodoxy.

The growth of a medium-size regional refiner to the eighth-largest oil company in the

United States, by the mid-1970's, began with Anderson and Bradshaw's long-term goal of overcoming Atlantic Refining's limitations as an East Coast-based oil supplier. "We knew what our problems were, a shortage of crude and regional markets, and it was obvious that the best way to overcome them was by merger," Bradshaw was quoted as saying in the 1968 *New York Times* article. "You name a medium-size oil company and you can be sure we went after it." Their aggressiveness paid off when Atlantic Refining merged in 1966 with Richfield Oil, a West Coast producer. By 1967 Bradshaw, who was named president of the resulting Atlantic Richfield Corporation, presided over a company with earnings of $130,000,000 compared to 1965 earnings of $90,000,000, and one that was 70 percent self-sufficient in crude oil, compared to only 50 percent in 1965.

The following year was an even more critical one for both Bradshaw and the newly created enterprise: in January the company's rigs struck oil near Prudhoe Bay on the North Slope of Alaska. The strike, which was considered perhaps the most exciting event in the history of oil in North America, doubled the price of the company's stock almost immediately. Bradshaw's main task became how to utilize the enormous flow of dollars, which would begin with the piping of oil in 1972, to set Atlantic Richfield on its long-range course.

"It is not a question of just becoming a bigger oil company," Bradshaw told William D. Smith, who interviewed him in 1968 for the *New York Times*, "but the possibility of having enough capital to make a major impact in nuclear, chemical or any industry we think holds opportunity." As one means to that end, in 1969 Bradshaw helped to acquire most of the assets of Sinclair Oil Corporation, a fifty-four-year-old petroleum company with strength in the Midwest. Bradshaw then launched a $60,000,000 marketing-unification program for Atlantic Richfield. Eventually, "ARCO" began appearing on gas station signs all over the country, replacing "Atlantic" on the East Coast, "Richfield" on the West Coast, and "Sinclair" in the Midwest.

ARCO was both a new name and a new philosophy, summed up in its slogan: "To us your car is people." The company became known as a maverick in the oil industry because it supported repeal of the oil-depletion allowance, which had saved the industry millions of tax dollars; came out in favor of a proposed consumer protection agency; supported use of highway tax funds for mass transit; and accepted the Carter Administration's proposal for an excess-profits tax.

For Atlantic Richfield the late 1960's had been a period of remarkable growth and prosperity, but in the decade of the 1970's Bradshaw and others recognized that the source of that growth—oil—would run out sooner than had been estimated. Even as oil poured in from the Alaska oil fields, Bradshaw and his colleagues began exploring other sources of energy: tar sands, oil shale, nuclear generators, coal gasification, and solar energy. Their aim was to be ready with alternative fuels when oil supplies tightened in the late 1970's or early 1980's—and to shift as quickly as possible to sources available in the United States for their supplies.

Because of his concern about future energy shortages, Bradshaw began publicly to lobby for a national energy policy that would move the country toward the same goal he had set for his company: independence of foreign energy sources. In an interview for *U.S. News & World Report* (May 10, 1971) Bradshaw argued, "Our aspirations for the future . . . depend on energy" and went on to ask, "To what extent can we afford to have this base of our total way of life rest upon or be dependent upon our relationships with foreign countries? As I see it, this is a matter to be worked out at the highest level of our government and not by the head of this company or any oil company." Never, however, did Bradshaw suggest that the United States seek additional energy sources regardless of the social or environmental costs. "Essentially the problem is we can't scuttle the environment and we certainly can't stifle economic growth," he said, as quoted in *Forbes* (January 1, 1974). "We've got to make room for both under some good ground rules."

While waiting for those ground rules to emerge, Bradshaw moved Atlantic Richfield toward a broader role as a diversified extractor of natural resources, through acquisitions like that of Anaconda, a key producer of copper and aluminum, in 1976. "We have to spread our bets because the political climate regarding oil and natural gas is so unstable," Bradshaw explained to Robert Lindsey of the *New York Times* (April 4, 1976). "That's not to say we've given up on the future of energy, but with Congress' total failure to come to grips with a national energy policy, we just didn't know what to expect."

That pragmatic assessment did not stop Bradshaw from continuing to push for a more coherent energy policy by serving in 1976 as a member of Jimmy Carter's campaign task force on energy. He also continued to argue vigorously for government support of the costly research needed to make solar, nuclear fusion, and synthetic fuels viable energy sources by the early part of the next century. In 1977 he carried his thinking of the past decade to a conclusion that clearly marked him as an independent thinker in the business world, by calling for national economic planning in a five-page essay in *Fortune* (February 1977). He argued that the traditional adversary relationship that has developed between big government and big business, one that was a spur to economic progress in the earlier decades, was now counterproductive in the face of an energy crisis "whose resolution is essential . . . to the advancement of our entire economy."

As he moved toward the end of almost three decades in business, Bradshaw informed Atlantic Richfield of his intention to retire in 1982, at the age of sixty-five. He planned to stay active, however, and had considered but decided against being a candidate for the presidency of the University of Southern California. Then in January 1981 came an offer that he was unwilling to pass up: the post of chief executive officer of RCA. As a director on RCA's fifteen-member board since 1972, he knew the company well, but was considered an outsider. That status and his management record at Atlantic Richfield were pluses to the search committee charged with finding a successor to Edgar H. Griffiths, one who could introduce direction and stability into the organization.

Although Bradshaw signed a five-year contract, observers both inside and outside RCA have viewed him as a transition figure, with a tenure of perhaps three to five years. Bradshaw himself described his role as being "the catalyst for the development of long-term strategic planning. . . . That's possibly the number one priority. And the number two priority is to provide for orderly succession." His appointment was effective on July 1, 1981, but on the preceding day, in one of his first official acts, he announced that Grant Tinker, an independent producer highly regarded for his programming talent, would replace Fred Silverman as president of the National Broadcasting Company, an important RCA subsidiary. Since Silverman had stirred much controversy during his three years in that position, the Tinker appointment was widely applauded. At the same time Bradshaw announced that Tom Brokaw, popular host of NBC's *Today* show, would become coanchor with Roger Mudd of *NBC Nightly News* in the spring of 1982.

From the first months of his tenure Bradshaw showed a predisposition to move RCA back to its core business of high technology. By the end of 1981, as reported in the New York *Times* (December 26, 1981), he was ready to say that "RCA should be a communications company, an electronics company, and an entertainment company. We're now in the carpet business, the car rental business, and the financial business. I'm not saying we'll get out of those businesses, but that the main thrust will be meeting what will be an extraordinary demand for communications in the 1980s. We've had a lot of housecleaning to do, but that's behind us." The management turbulence of the last decade did indeed seem to be over. Analyzing Bradshaw's first six months on the job, Christopher Byron wrote in *Time* (January 18, 1982) that he had "put an end to years of boardroom intrigues at RCA and given the firm a badly needed sense of renewed confidence in its future."

Throughout his career Bradshaw has attempted to apply his personal philosophy beyond the walls of a single corporation, to the role of business within the society at large. He summarized his views in the introduction to *Corporations and Their Critics: Issues and Answers to the Problems of Corporate Social Responsibility* (McGraw-Hill, 1981), which he edited with David Vogel, a collection of essays by twenty-three executives who experimented with progressive programs within their own companies. "The purpose of the corporation is more than simply producing a healthy return on investment," he wrote. "Those who believe, as I do, in the intrinsic value of the decentralized market system must act now to develop a more humanistic, responsible and innovative form of capitalism to meet society's demands as well as satisfying its needs."

In 1981 Bradshaw was named to President Ronald Reagan's Commission on Executive Exchange. Among his directorships are those in Atlantic Richfield Corporation, Champion International Corporation, Security Pacific Corporation, and Security Pacific National Bank. He serves also as a director of the Conference Board, the American Petroleum Institute, the Center for Communication, and the Aspen Institute for Humanistic Studies. He is a member of the Academy for Educational Development, of the foundation board of the Center for Education in International Management, of the board of overseers of Harvard College and of the visiting committee of the John Fitzgerald Kennedy School of Government at Harvard. Before moving to New York City from Los Angeles, where ARCO has its headquarters, he was associated with many West Coast cultural and educational organizations. He has honorary doctorates from Pepperdine University and Villanova University.

Thornton F. Bradshaw lives on Park Avenue in Manhattan with his wife, the former Patricia (Salter) West, whom he married on May 11, 1974. By his first marriage, to Sally Bradford (Davis) Bradshaw, from 1940 to 1974, he has two daughters, Nancy M. Poor and Priscilla W. Page, and one son, Jonathan G. Bradshaw. His recreational interests include tennis, swimming, and boating.

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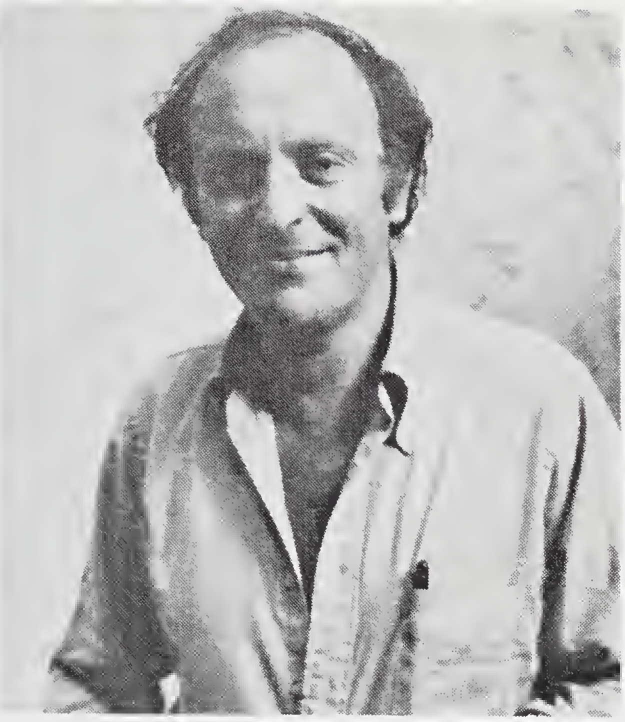
Brodsky, Joseph (Alexandrovich)

May 24, 1940- Poet. Address: b. c/o Farrar, Straus & Giroux Inc., 19 Union Square W., New York City, N.Y. 10003.

Western observers of the Soviet literary scene became dramatically aware of a young Leningrad poet named Joseph Brodsky in 1964, when



Joseph Brodsky

Soviet authorities accused him of being a social parasite and sentenced him to hard labor on a remote state farm. The underlying charge was that Brodsky refused to become a socially useful citizen with a steady job, preferring a hand-to-mouth existence that would give him the time to write poems. When Western readers learned of Brodsky's trial and conviction, his case became a cause célèbre, and he was regarded as a symbol of artistic dissent in a totalitarian society. Since his arrival in the United States as an involuntary exile in 1972, his literary achievements have earned him increasing recognition. When his collection of poems *A Part of Speech* appeared in 1980, the Nobel laureate Czesław Miłosz hailed Brodsky as a major poet, whose "strong presence . . . has needed less than a decade to establish itself in world poetry."

An only son, Joseph Alexandrovich Brodsky—whose first name is sometimes given as Josip or Iosif—was born in Leningrad, Russia on May 24, 1940. His father, Alexander I. Brodsky, a commercial photographer who is also said to be "a wonderful storyteller," had difficulty in finding steady employment after being discharged from the Soviet navy, to quote his son, "in accordance with some seraphic ruling that Jews should not hold substantial military ranks." As a result, the family had to subsist largely on the salary earned by his linguistically gifted mother, Maria M. (Volpert) Brodsky. Brodsky spent his childhood in a communal apartment shared with other families. Although his parents, who gave him what his old friend Lev Loseff recalls was a "Russified, assimilated upbringing," did not make him especially aware of being a Jew, his teachers did. In his memoir "Less Than One," which was excerpted in the *New York Review of Books* (September 27, 1979) and which is scheduled to be published by Farrar, Straus & Giroux in 1982, he wrote: "As for anti-Semitism as such, I didn't care much about it because it came mostly from teachers; it seemed innate to their negative part in our lives."

Even as a child, Brodsky seems to have been a natural dissenter. "I began to despise [Nikolai Lenin] even when I was in the first grade—not so much because of his political philosophy or practice . . . but because of his omnipresent images," he has recalled. "I think that coming to ignore those pictures was my first lesson in switching off, my first attempt at estrangement." His brief flirtation, during adolescence, with an "anarcho-individualist" group caused him to be kept under surveillance by the authorities.

Brodsky left school at fifteen. In "Less Than One" he wrote that "it wasn't so much a conscious choice as a gut reaction. I simply couldn't stand certain faces in my class . . . mostly of teachers. And so one winter morning . . . I rose up in the middle of a session and made my melodramatic exit . . . , knowing clearly that I'd never be back." After working for about a year as a milling machine operator in a factory, where he "managed to catch the 'working class' in its truly proletarian stage," before its conversion to the middle class in the late 1950's, Brodsky, who at the time "had the idea of becoming a doctor," obtained a job at a hospital morgue, cutting and sewing up corpses. Among his other jobs were those of metalworker, laborer on a geological expedition, and stoker. One of the charges in his 1964 court hearings was that since 1956 he had changed jobs thirteen times.

Literature provided an alternative to the drabness of his life. He learned Polish so that he could translate the works of such Polish poets as Czesław Miłosz, and English so that he could translate John Donne. As a member of the trade union of the Ministry of Culture, he managed for a time to earn a living as a translator. At the same time, beginning in 1955, he wrote poems, many of which appeared in the journal *Sintaksis*, published by a fringe group of young writers and artists. Brodsky became known as one of the "poets on street corners," whose works gained popularity through his own recitations and through copies passed from hand to hand, and he was said to be a favorite of Anna Akhmatova and other prominent Soviet cultural personalities. Efim Elkind, a Russian scholar who knew Brodsky in Leningrad, recalls that he "recited as if in a trance. . . . His verbal and musical intensity had a magical effect."

Some of Brodsky's early poems show him as a young man striving to define himself through the act of writing. "The Monument to Pushkin," as translated by George Reavey, begins with the lines: ". . . And silence./And no word more./And echo. And weariness too./Ending their poems/with blood,/they dully dropped/to earth." His poem "Thrushlike, the Gardener" contrasts people and songbirds: "We keep on grinding, but do not sing,/when we're up a tree in the thick of winter." It concludes: "Multiplying in our brief existence/little nests and movements of/forgetfulness in song, I assume,/we shall as yet define our place."

Perhaps Brodsky's most impressive poem of his early years is the long "Great Elegy for John Donne." Translated by Rose Styron and Olga Carlisle in *Modern Russian Poetry* (1972), it begins: "Listen! John Donne/has fallen asleep/and all around him, fallen asleep. . . ." As in a reverie, the poem presents a whole world sleeping—even the dead who "lie in their coffins quietly sleeping/and in their beds the living sleep/in the seas of their nightshirts . . ."—and ends in a celebration of one poet's vision of a purer life: "Any moment, any hour/there yet may shine through cloud and blizzard/the star which all those years/your fair world blessed."

Brodsky was not a political dissident. His was a dissent of the spirit, aimed against the "drab hell" with its "shabby materialist dogma" that surrounded him. But such a proud young poet could scarcely avoid making enemies, especially among the older, entrenched Leningrad writers. In November 1963 a Leningrad newspaper denounced him as "a semiliterary parasite" whose "pornographic and anti-Soviet poetry" corrupted the young and concluded that "the likes of Brodsky have no place in Leningrad." Continual harassment confirmed that the denunciation had official backing. Brodsky was brought in for questioning, his papers were seized, and he was twice put in a mental institution. Finally, in hearings conducted in February and March of 1964, he had to answer the charge of being a social parasite.

It is the transcript of those hearings, taken down in shorthand by the journalist Frieda Vigdorova, that established Brodsky's reputation in the West. The judge asked Brodsky what his occupation was. He replied that he wrote poetry. She asked if he had a permanent job. He said, "I thought this was a permanent job." "And who," demanded the judge, "said that you were a poet? Who included you among the ranks of poets?" Brodsky answered defiantly, "No one. And who included me among the ranks of the human race?"

In its verdict, the court found that Brodsky "systematically does not fulfill the duties of a Soviet citizen" and sentenced him to five years of hard labor. He began the sentence on a state farm near Arkhangelsk, performing such chores as chopping wood, hauling manure, and crushing stones. In his poem "Autumn in Norenskaya," he wrote of that life, of coming back from the fields and having a vision of "crabbed little imps that dance on/the farm of women's pupils as a shower flings/the semblance of faces against a bare/pane." Such a vision is "the final sign/of an inner life that seizes on/any specter to which it feels kin. . . ." At night he read in a Louis Untermeyer anthology of English and American poetry, often translating the first and last stanzas of a poem and trying to "imagine what would come between." Other Soviet writers protested his imprisonment, and after eighteen months Brodsky was released and allowed to return to Leningrad.

But Brodsky's difficulties with the state were far from over. When he was harassed again, it was more as a Jew than as a poet-parasite, although neither his beliefs nor his poems are particularly Jewish. As Thomas Lask noted in the *New York Times* (June 8, 1972), Brodsky had "turned more and more to Christianity. Jesus . . . is a notable element" in his poems. But Brodsky was born a Jew, and in the eyes of the Soviet state, a Jew he remained. Meanwhile some of his works had begun to appear in the West, including his *Stikhotvoreniia i poemi* (Verses and Poems), published by the Inter-Language Literary Associates in Washington, D.C. in 1965 and *Ostanovka v pustyne* (A Stop in the Desert), issued by Chekhov Publishing Company in New York in 1970. German editions of his works included *Gedichte* (Cologne, 1966) and *Ausgewählte Gedichte* (Esslingen, 1966), and a French edition, *Collines et autres poèmes*, was published in Paris by Editions du Seuil in 1966. Translated into English by Nicholas Bethell, his *Elegy to John Donne and Other Poems* was published in London by Longmans Green in 1967. But despite his growing stature as a poet, Brodsky was denied government permission to attend such forums as Poetry International in London and the Festival of Two Worlds in Spoleto, Italy in 1969.

Late in 1971 Brodsky received two invitations to emigrate to Israel. In May 1972 he was called to the Ministry of the Interior and asked why he had not accepted the invitations. When he replied that he had no wish to emigrate, he was told that he had better leave the Soviet Union or else life would be made more difficult for him. Within ten days he was issued a visa, called to the airport, and after his poems were confiscated he was put on a plane for Vienna. Once in Austria, he arranged to meet W. H. Auden, who had a summer home in Kirchstetten. Auden became, as James Atlas noted in the *New York Times Magazine* (December 21, 1980), Brodsky's "informal sponsor in the West" and arranged for Brodsky to meet writers in England and the United States. Accepting an appointment as poet-in-residence at the University of Michigan, Brodsky remained in Ann Arbor intermittently until 1980.

When Brodsky's *Selected Poems*, translated by George L. Kline, was published by Harper & Row in 1973, it was Auden who wrote the introduction, calling him "a poet of the first order" and "a traditionalist . . . interested in what lyric poets of all ages have been interested in . . . , encounters with nature . . . , reflections upon the human condition, death, and the meaning of existence." Reviewing the collection in the *New York Times Book Review* (December 30, 1973), Arthur A. Cohen found it "a revelation of the power of the word living in the cracks of silence" and called Brodsky "the greatest poet of his generation." Other reviewers had doubts—not so much about the poems but about the adequacy of the translation. F. D. Reeve wrote, as quoted in *Contemporary Authors* (1979), "I think these translations are soupy. . . . How can any of us know who is Joseph Brodsky?" Stephen Spender, although aware that he was reading a "second-hand version," observed in the *New Statesman* (December 13, 1973) that the translation had "an honesty which enables one to imagine the poetry that lies just beyond it."

Brodsky's poems began to appear in English translation with some frequency in American magazines, among them the *New Yorker* and the *New York Review of Books*, and they were published in anthologies in a dozen languages. When not teaching in Michigan, he traveled—to London, New York, Venice, Florence, Cape Cod, and Mexico. His poems reflected his status as a wanderer. "I consider that I'm living abroad," he told Anthony Astrachan, as quoted in *Atlantic* (February 1979). "I would choose this expression rather than 'in exile.' Exile suggests an image of drama." At the time of his departure for the West, Brodsky reportedly petitioned Soviet Communist party Chairman Leonid I. Brezhnev for permission to return to his homeland some day. "Russia is my home," he wrote in the New York *Times Magazine* (October 1, 1972). "I lived there all my life, and for everything that I have in my soul I am obliged to Russia and its people."

A sense of displacement—of "the struggle of consciousness against the horror and boredom of things," as Robert Hass described it in the *New Republic* (December 20, 1980)—suffuses Brodsky's *A Part of Speech*. The poem "Lullaby of Cape Cod" begins: "The eastern tip of the empire dives into the night." Near its conclusion, Brodsky speaks of "the strand of matching beads of countless days;/and nights; and beyond these, the blindfold mist/. . . . And longer a hundredfold than all of this/are thoughts of life, the solitary thought/of death. And ten times that, longer than all,/the queer vertiginous thought of Nothingness." What is left, Brodsky implied in another poem, is the struggle against chaos that creates poetry: "Life, that no one dares/to appraise. . ./bares its teeth in a grin at each/encounter. What gets left of a man amounts/to a part. To his spoken part. To a part of speech."

Published in 1980 by Farrar, Straus & Giroux, *A Part of Speech* is a collection of thirty-seven poems, the earliest written in 1965, the latest in 1978. Translated by various writers, among them Richard Wilbur, Anthony Hecht, George Kline, and Brodsky himself, the volume has been hailed as a major literary event. Czesław Miłosz observed in the *New York Review of Books* (August 14, 1980): "Behind Brodsky's poetry is the experience of political terror . . . , of the debasement of man and the growth of the totalitarian empire. . . . I find it fascinating to read his poems as part of his larger enterprise, which is no less than an attempt to fortify the place of man in a threatening world." And Clarence Brown, a distinguished translator of Osip Mandelstam, hailed Brodsky as the best contemporary Russian poet, "probing new themes with greater freedom, confidence, and verbal resource." Some critics again questioned the adequacy of the translations, and there were a few negative reviews. But the consensus appeared to recognize Brodsky as a major Russian poet, and some critics regarded him as superior to such luminaries of the Soviet literary scene as Yevgeny Yevtushenko and Andrei Voznesensky.

A poem published in the *New Yorker* on March 29, 1982 seems to bear out that acclaim. Translated by Brodsky himself, "Eclogue IV: Winter" is a long meditative poem about the struggle to cope with the things of this world. The poem tells of the darkness and deprivation of winter. One sentence is repeated: "My life has dragged on." But near the poem's end there is a note of muted triumph: "And the muse's/voice gains a reticent, private timbre./That's the birth of an eclogue." Once more the poet has managed to retrieve something from pain and loss, to make his experience "a part of speech."

Brodsky taught off and on at the University of Michigan until the spring of 1980, when he moved to New York's Greenwich Village to teach poetry and literature at Columbia and New York University. He retains his affiliation with the University of Michigan and NYU, and he has also taught at Queens College, Smith College, and Cambridge University. In 1978 Yale University granted him an honorary D. Litt. degree. Brodsky is a member of the American Academy of Arts and Sciences and the National Institute of Arts and Letters, and a corresponding member of the Bavarian Academy of Sciences. In May 1981 he was one of twenty-one writers, scholars, and scientists to receive grants from the John D. and Catherine MacArthur Foundation. The awards, characterized by the foundation as a "search for geniuses," allow the grantees to spend five years doing the work they choose in the hope that they may make "discoveries or other significant contributions to society."

In *World Authors: 1950-1970* (1975) Brodsky is described as "tall and well-built, with reddish hair and sharp gray-green eyes." To Diana Loercher, who interviewed him for the *Christian Science Monitor* (December 26, 1974), Brodsky was a "vigorous and volatile man" whose "deep, rumbling voice erupts like a volcano when he recites his powerful lyrics in Russian." Her impression might have to be modified today, since Brodsky underwent open-heart surgery in 1979 and is now said to be in frail health. Active in Russian emigré affairs, he is ever ready to help new arrivals and, as James Atlas has noted, "is always picking up the phone to find on the line a recent emigré in need of a publisher." Although unmarried, he has a son, Andrei, whom he has not seen since he was "invited" to leave the Soviet Union.

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Brown, Sterling (Allen)

May 1, 1901- Poet; critic; educator.
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Sterling Brown, the dean of black poets, folklorists, and critics, was a leading figure in the New Negro movement in the arts, also known as the Harlem renaissance, half a century ago, and his stature on the Afro-American literary scene has only increased with the passage of the decades. As an observer—essayist, anthologist, teacher, lecturer, and "literary sociologist" (as E. Franklin Frazier once dubbed him)—alone he would have more than made his mark, but it is as a poet of minimal but meticulously crafted output that Brown will probably have his most secure place with posterity. In his poetry Brown distills black folk themes in beautifully lyrical folk forms, as Houston A. Baker Jr. observed in his *Black Literature in America* (1971): "Brown employs the rhythms of the early folk songs, the stoicism of the blues, and the humor of the early folktales in an attempt to capture the struggle and frustration that characterize the black man's road in the South."

Sterling Allen Brown was born on May 1, 1901 in Washington, D.C., on what is now part of the Howard University campus. His father, the Rev. Sterling Nelson Brown was a minister of the Lincoln Temple Congregational Church in Washington, a member of the District of Columbia board of education, and a professor of religion at Howard. His mother, a graduate of Fisk University, imbued in Brown and his five sisters—all of whom became teachers—a love of poetry, including that of the black spirituals.

Brown was educated at Dunbar High School in Washington, at Williams College, where he took his B.A. degree in English with a Phi Beta Kappa key in 1922, and at Harvard University, where he received his M.A. degree in 1923. Among the poets he studied his favorites were those he has described as the "poets of the people and poets of direct . . . American speech," especially Edwin Arlington Robinson, Carl Sandburg, Edgar Lee Masters, and Robert Frost. As Stephen E. Henderson, the director of the Institute of Arts and Letters at Howard University and perhaps the most personally knowledgeable of Brown scholars, observed in *Ebony* (October 1976), Brown "liked the realistic portraits that they drew, he liked their sympathetic insights, their tragic sense of life," and he himself "wanted to become a poet of his people."

Thus motivated, while in college Brown began his assiduous lifelong study of jazz, and as a young teacher he began his practice of gathering the folk songs, sayings, and lore brought by his students from their various locales. These—and the material he brought back from vagabonding trips throughout the South—were the grist of and the models for the poetry to which he began to set his hand when he was teaching at Virginia Seminary and College in Lynchburg, Virginia, from 1923 to 1926. As Henderson related in his *Ebony* article: "Always disdainful of the phony, the florid, and the elaborate, he rejected the fashionable models of the poetry of T. S. Eliot and Ezra Pound, as he was later to reject the New Criticism of the 1930's which emerged to explain it. Instead he went directly to the life around him."

From Virginia Seminary and College, Brown went to Lincoln University in Jefferson City, Missouri, where he taught until 1928. After a year at Fisk University in Nashville, Tennessee, he joined the faculty of Howard University in 1929. In the course of his forty years at Howard, he was, during summers, sabbaticals, and leaves of absence, a visiting professor at numerous other universities and colleges, including Atlanta University, New York University, Vassar College, the New School for Social Research, the University of Minnesota, and the University of Illinois. Although Brown was offered a permanent post at Vassar, he nevertheless elected to remain at Howard because, as he later explained, "These are my people and if I had anything to give, they would need it more."

His students at Howard remember Brown as a "red ink man," rollicking in talk sessions but demanding the best from them academically—which was not true of all of their teachers in those years when white stereotypes about black intellectual capacity too often infected even black institutions. Ossie Davis, the actor, has recalled how Brown, " a scholar, but . . . homey, Negro, grits and gravy," had a liberating impact on him, "a black boy from Waycross, Georgia" who was having a difficult time adapting at a university which forbade him to list his father's occupation of herb doctor. As quoted by James G. Spady in *The Black Scholar* (March 1977), Davis remembers Brown as "the first person at Howard University who looked at [him] like [he] was somebody," who told him, "Don't let them drive you out of the university."

As a writer and teacher, Brown came of age at the peak of that raising of consciousness among a broad range of black writers, actors, and artists which is known variously as the Harlem renaissance, the New Negro movement, or (to distinguish it from the radical black consciousness movement of the 1960's) the first Harlem renaissance. One manifesto of that awakening was Alain Locke's *The New Negro* (1925). Another was an essay by Langston Hughes in the *Nation* of June 23, 1926. In that essay Hughes wrote: "We young Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs. If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountains, free within ourselves."

Brown has questioned the validity of the term Harlem renaissance, explaining that the five to eight years generally covered by the term are too short a time for any real renaissance to develop. Furthermore, he contends that "the New Negro is not . . . a group of writers centered in Harlem during the second half of the twenties," that many of the writers involved were not Harlemites, and that much of the best writing "was not about Harlem, which was the show window, the cashier's till, but no more Negro America than New York is America." He believes that "the New Negro movement had temporal roots in the past and spatial roots elsewhere in America, and the term has validity . . . only when considered to be a continuing tradition."

Whatever the movement be called, or however it be measured, Brown was a foremost contributor to it, beginning in the late 1920's, when his earliest poems appeared in *Opportunity* (of which he later became literary editor), *The Crisis*, and other periodicals. In his preface to the 1931 edition of his anthology *The Book of American Negro Poetry* (Harcourt, Brace), James Weldon Johnson observed of Brown and Langston Hughes that they "do use a dialect, but it is not the dialect of the comic minstrel tradition or the sentimental plantation tradition: it is the common, racy, living, authentic speech of the Negro in certain phases of real life." Brown was represented in the anthology with seven poems, including "Effie" about the tragic odds against poor black women; "Memphis Blues," in which the poet imagines that Memphis, Tennessee, like its ancient namesake, will be destroyed ("Gonna put dem buildings up again,/Gonna put em up dis time to stan' "); "Odyssey of Big Boy," about an itinerant black laborer, trying to "find himself" on the open road, learning "to go it alone" and asking in death to be with his heroes, "Ole Jazzbo" and "John Henry, steel drivin' man."

Another of Brown's poems in the anthology was "Strong Men," deservedly his best-known poem. "Strong Men" (an allusion to a line from Carl Sandburg) is a "symphonic" poem, recounting the bitter history of the Afro-American, from slave ship through plantation and Jim Crow to ghetto, and counterpointing each stage of that history with an appropriate folk saying. "Walk togedder, chillen, dontcha git weary" later on becomes "Ain't no hammah in dis lan' strikes lak mine, bebby," and finally "Me an' muh baby gonna shine." The "strong men" refrain builds at each stage, and the poem ends thus: "Ill at ease fearful . . . / Today they shout prohibition at you. . . . / One thing they cannot prohibit—/ The strong men . . . coming on/ The strong men gittin' stronger. / Strong men. . . . / Stronger."

Brown's early poems, the bulk of his canon, were brought together in *Southern Road* (Harcourt, Brace, 1932; revised edition, Beacon Press, 1974). The title work, ranked by Arthur P. Davis in *From the Dark Tower: Afro-American Writers 1900-1974* (1974) as "one of the finest poems using the blues form" and "one of the most effective protest poems in Negro American literature," is a ballad about a "po' los' boy" sentenced to life-and-a-day on a chain gang. Equally bitter is "Old Lem," with such stanzas as "They got the shotguns/ They got the rope/ We git the justice/ In the end" alternating with the refrain, "They don't come by ones/ They don't come by twos/ But they come by tens." The seeming collusion of nature itself in injustice brings a Job-like plaint from flooded sharecroppers, "stepchildren of the Mississippi," in "Children of the Mississippi": "How we harmed you/ Black-hearted river?" Similarly, Uncle Dan in "Foreclosure" shouts angrily at the Missouri River: "Ain't got no right to act dat way at all!/ No right at all!" On the other hand, the anonymous old couple in "Strange Legacies" are ranked with Jack Johnson and John Henry as legators of heroism for their response to the same bad fortune:

"Guess we'll give it one mo' try." Other themes in *Southern Road* include the safety valves of laughter (as in "Slim Greer") and religion (as in "Sister Lou"), as well as of song (as in "Ma Rainey").

In his introduction to *Southern Road*, James Weldon Johnson ranked Brown with Jean Toomer, Claude McKay, Countee Cullen, and Langston Hughes as one of the five "most outstanding" younger black poets. "For his raw material he dug down into the deep mine of Negro folk poetry . . . ," Johnson said of Brown's relation to the sources of his work. "He has made more than mere transcriptions of folk poetry, and he has done more than bring to it mere artistry; he has deepened its meanings and multiplied its implications. He has actually absorbed the spirit of his material, made it his own, and, without diluting its primitive frankness and raciness, truly re-expressed it with artistry and magnified power. In a word, he has taken this raw material and worked it into original . . . poetry."

In the poem "Sporting Beasley," published in *Theatre Arts* (February 1932), Brown immortalized a male type he had often seen on the corner of Fourteenth and U Streets in Washington, defying with his sartorial splendor the drabness around him. "Step it, Mr. Beasley," Brown wrote, "step it till the sun goes down." One of the most perceptive, moving poems Brown published after *Southern Road* was "Remembering Nat Turner" (*The Crisis*, February 1939), a symphonic work lamenting the public's forgetfulness, on both sides of the color line, of the abortive rebellion led by Turner in Southampton, Virginia in 1831, the most serious uprising in the history of slavery in the United States.

While carefully honing his poetry, Brown was turning out a stream of book reviews, sketches, and essays. Among the most influential of the essays was "Negro Character as Seen by White Authors," which was published in the *Journal of Negro Education* (April 1933). That seminal piece represented the beginning of a lifetime commitment to monitoring the accuracy of the representation of black lifestyles and history in American literature and drama. In it, Brown traced the prevalence and history of the stereotyping of the Negro character, thoroughly documenting his thesis that the Afro-American has met with as great injustice in literature as in life. Brown's first book of prose was *Outline for the Study of the Poetry of American Negroes* (Harcourt, Brace, 1931), a study guide for use with James Weldon Johnson's *The Book of American Negro Poetry*. His work as a critic is perhaps best seen in the books *The Negro in American Fiction* and *Negro Poetry and Drama*, both published by Associates in Negro Folk Education in 1937 and reissued by Atheneum in one volume in 1968.

From 1936 to 1939 Brown worked half a day at Howard University and the other half as national editor for Negro affairs with the Federal Writers' Project, which was then producing its well-known geographical guidebooks. His contributions to the project included the essay "The Negro in Washington," which has since been published in book form (Arno, 1970). In the late 1930's Brown also compiled for the Carnegie-Myrdal Study the playbills, photographs, and other material for "The Negro on the Stage," which is available on microfilm from several university libraries, including Howard University's.

Perhaps Brown's most significant task outside of his poetry was editing, with Arthur P. Davis and Ulysses Lee, *The Negro Caravan* (Dryden, 1941; Arno, 1969), an anthology described by Julius Lester in his introduction to the 1969 edition as coming "as close today as it did in 1941 to being the most important single volume of black writing ever published." During the following three decades Brown published in *Pylon*, the *Massachusetts Review*, and elsewhere essays on the history of jazz and on black spirituals, seculars, ballads, and work songs as well as updatings of his surveillance of the portrayal of blacks in literature. He took an integrationist view of jazz, arguing that "music rises even over the high walls of separation" and that, "despite the Negro formative influence jazz does not belong [exclusively] to the Negro." Similarly, in literature, while insisting that black writers "must accept the responsibility of being the ultimate portrayers of their own," he could not agree with those Black Aesthetics critics who assert that it is impossible for whites ever to give a truthful description of black experience. In general, he warned that stressing the "peculiar endowment" of blacks can become a racist boomerang, "at the expense of the Negro's basic humanity."

As Stephen E. Henderson recounted in his *Ebony* article, Brown's last years at Howard University were turbulent ones, "oftentimes bitter for one [Brown] who symbolized for the students a link with the progressive elements of their history—the advocacy tradition of DuBois and Delany and the disarming self-sufficiency of the common man." Recalling "the strange mixture of precision and ambiguity" in the student political movement of those years, Henderson tells how, on the one hand, students demanded a truly black university, said they wanted it named after Sterling Brown, and tacked up posters of Brown's poem "The Ballad of Joe Meek" in their rooms; and how, on the other, Brown and his wife were mistaken for white people and physically barred by students from entering Cramton Auditorium on the campus, where Brown was to be guest of honor at a poetry reading following the Black University Conference in the fall of 1968. Finally, Courtland Cox, the field secretary of the Student Nonviolent Coordinating Committee and a former student of Brown's, arrived on the scene and vouched for his old teacher's Negritude, and Brown and his wife were permitted to enter the auditorium.

In 1973 Folkways Records released *Sixteen Poems*, a reading by Brown of his own works. Two years later Broadside Press published the second collection of Brown's poems, *The Last Ride of Wild Bill and Eleven Narrative Poems*. In addition to the previously unpublished title poem, the book contained ten ballads about other heroes and "bad, bad" black men. Five of the ballads, some dating back to the early 1930's, are tall tales about Slim Greer ("Talkinges' guy/ An' biggest liar,/ With always a new lie/ On the fire"), Brown's addition to the gallery of great American folk characters. With wicked irony and simple, vivid story line, Brown personifies in Greer the two-edged laughter that helped black people to keep their sanity in an irrational society inimical to them. As the critic Arthur P. Davis has pointed out, "The laughter of Slim Greer is a kind that present-day believers in the black revolution seldom use. This is unfortunate. There is therapy in the humor of Slim Greer and Sterling Brown."

Sterling Brown is a light-skinned, silver-haired man of impeccable grooming and dress whose poetry cannot be appreciated fully until one hears it roll, sonorous, cadenced, and beat-perfect, from his own mouth. A self-described "garrulous old man," Brown is a natural mimic with a long memory, a robust sense of humor, and a vocabulary ranging from erudite to street-blood slangy who fills his conversations, as he did his lectures, with wisecracks, wild yarns, and hilarious sendups of pomposity. With his wife, the former Daisy Turnbull, Brown lives in a comfortable brick house in the northeast section of Washington, D.C.

In his 1976 Ebony article, Stephen E. Henderson describes Brown as "reading, reciting, lecturing, laughing, cussing, joking, spinning out the masterly yarn of history" with "the gesture, the dance step, the presence, the Slim Greer grin . . . rooted in the larger life of the folk, yet craftily conditioned by fine formal training and a lifetime of study." Above all, "it is the informed voice which we finally hear, which draws us to him, that marvelous voice booming with the drama of our people."

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Buckley, William F(rank) Jr.

Nov. 24, 1925- Editor; author; political activist. Address: b. National Review, 150 E. 35th St., New York City, N.Y. 10016; h. Wallack's Point, Stamford, Conn. 06902

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1962.

Newspaper columnist, chief editor of *National Review*, host of public television's *Firing Line*, and best-selling author, William F. Buckley Jr. is, in Arthur M. Schlesinger Jr.'s words, "the scourge of American liberalism." In the decades that followed World War II he fashioned almost singlehandedly the contemporary American conservative political movement, which enjoyed its greatest triumph in 1980 with the election of President Ronald Reagan. "All great Biblical stories begin with Genesis," columnist George F. Will Jr. proclaimed at the dinner honoring the twenty-fifth anniversary of *National Review* in 1980. "Before Ronald Reagan there was Barry Goldwater and before Barry Goldwater there was *National Review* and before there was *National Review*, there was Bill Buckley, with a spark in his mind, and the spark in 1980 had become a conflagration." A laissez-faire capitalist, an anti-Communist, an elitist, and a traditionalist in matters of private and social morality, Buckley defines conservatism simply as "tacit acknowledgment that all that is finally important in human experience is behind us."

The sixth of ten children, William Frank Buckley Jr. was born in New York City on November 24, 1925. His paternal grandfather, the Canadian-born son of an Irish immigrant, was a rancher and sheriff in Texas, where he had moved in 1879. Bill Buckley's father had been expelled from Mexico in 1921 by the government of Alvaro Obregón, reportedly for opposing its anti-church policies. His oil empire, with holdings in seven countries, was estimated at $10,000,000 at the time of his death in 1958. Buckley's mother, the former Aloise Steiner, was born in New Orleans of German, French, and Swiss ancestry. Two of Buckley's sisters, Aloise (Mrs. Benjamin Wilde Heath) and Maureen (Mrs. Gerald O'Reilly), are no longer living. His surviving siblings are John William, Priscilla Langford, James Lane, Jane (Mrs. William Smith 2d), Patricia (Mrs. L. Brent Bozell), Fergus Reid, and Carol (Mrs. Ray Learsy).

Buckley spent his early childhood in France and England, attending exclusive Roman Catholic private schools. A precocious child, he inherited his father's fierce independence and self-confidence. At the age of eight, for example, he fired off a letter to the King of England demanding that Great Britain repay its war debt. Sent to boarding school at fifteen, he waited only two days before advising the headmaster of the school's deficiencies.

On his return to the United States with his family, Buckley obtained his college preparatory education at the Millbrook School in upstate New York. Although the Buckley children received all the material advantages, including private tutoring in languages, their father was determined that they should not grow up to become, in the words of the social historian Stephen Birmingham, "effete Easterners," and he even imported broncos from the West to the family estate in Sharon, Connecticut to help them to develop ruggedness.

After graduating from the Millbrook School in 1943, Buckley spent half a year at the University of Mexico and served from 1944 to 1946 in the United States Army, attaining the rank of second lieutenant in the infantry. He then enrolled at Yale to study economics, political science, and history and soon established himself as a fearsome debater, chairman of the Yale *Daily News*, and member of Skull and Bones. On obtaining his B.A. degree with honors in 1950, Buckley remained at Yale for an additional year as an instructor in Spanish, a position he had occupied on the Yale faculty since 1947.

One product of Buckley's university experience was his book *God and Man at Yale: The Superstitions of Academic Freedom* (Regnery, 1951). Written from a pro-Christian conservative viewpoint, the book was an assault on what he saw as the pervasive anti-religious and collectivist teachings in Yale's curriculum, and he advocated among other things the dismissal of faculty members who advocated "values that the governing board at Yale considers to be against the public welfare." The widely reviewed polemic, generally viewed as an indictment of liberal education as a whole, set off a storm of controversy. McGeorge Bundy, a Yale graduate, found it "dishonest in its use of facts, false in its theory, and a discredit to its author." Writing in the *New Republic* (December 3, 1951), Robert Hatch observed that since Buckley was "neither a theologian nor an economist his position is of no great general interest" but found it "astonishing . . . that the methods he proposes . . . are precisely those employed in Italy, Germany, and Russia." A more positive note was struck by Peter Viereck, who wrote in the New York *Times* (November 4, 1951) that "as a gadfly against the smug Comrade Blimps of the left, this important, symptomatic, and widely hailed book is a necessary counterbalance." He noted, however, that Buckley would "need to add to his existing virtues three new ones: sensitivity, compassion, and an inkling of the tragic paradoxes of *la condition humaine*."

Persuaded by his former professor Willmoore Kendall, Buckley spent a year in the early 1950's as a "covert agent" in Mexico City for the Central Intelligence Agency, working under the CIA operative and author E. Howard Hunt, who was his case officer. In 1952 he joined the staff of the *American Mercury* as associate editor to William Bradford Huie, but resigned when, after Huie's demotion, the magazine adopted an anti-Semitic stance. Over the next few years, Buckley busied himself as a free-lance writer and lecturer. He once again outraged liberals with his book *McCarthy and His Enemies* (Regnery, 1954), written with his brother-in-law, the attorney L. Brent Bozell. Conceived as an intellectual defense of Republican Senator Joseph R. McCarthy of Wisconsin, the book concluded that McCarthyism, despite its excesses, "is a movement around which men of good will and stern morality can close ranks."

Making a determined effort to "revitalize the conservative position," in November 1955 Buckley launched the biweekly magazine *National Review*, a journal of politics and letters that in time became regarded as the most important publication on the American right. Conceived by Buckley as directed to "opinion makers" rather than to "the masses," *National Review* became, in the words of John Judis, writing in the *Progressive* (September 1981), "highbrow without being heavy" and directed to "a general intellectual audience rather than simply to the Right." In the first issue Buckley announced that the journal stood "athwart history, yelling 'Stop' at a time when no one is inclined to do so, or to have much patience with those who urge it." Brash in tone and bold in its opinions, *National Review* attracted wide attention, not all of it positive. Dwight MacDonald, for example, charged that the magazine was edited by "embittered, resentful" individuals, the "intellectually underprivileged who feel themselves excluded from a world they believe is ruled by liberals."

With William Rusher as its publisher and Buckley as its editor in chief, *National Review's* circulation increased from 16,000 in 1957 to 125,000 at the time of Senator Barry Goldwater's 1964 Presidential candidacy, leveling off to just under 100,000 in 1980, a figure well exceeding those of the *Nation* and the *New Republic,* its liberal counterparts. "*National Review* is now recognized as a central journalistic document," Buckley told Deirdre Carmody of the New York *Times* (December 1, 1980). "Even people who oppose it would miss it now, I think, because they recognize that it is a crucible through which conservative thought gets laundered and ventilated." More than a vehicle for conservative opinion, *National Review* has also been a showcase for young writers. Always quick to recognize talent, Buckley published the early work of Joan Didion, John Leonard, Garry Wills, and Renata Adler along with the writings of conservative stalwarts like Russell Kirk and former leftists like Frank Meyer, James Burnham, Max Eastman, and Whittaker Chambers.

In his third book, *Up From Liberalism* (McDowell, 1959), Buckley argued that "we must bring down the thing called Liberalism, which is powerful but decadent; and salvage a thing called conservatism, which is weak but viable." Reviewing the book in the *Nation* (March 5, 1960), M.D. Reagan called Buckley "the *enfant terrible* of today's self-styled conservatism" but noted that he was not "conservative in any philosophical sense." Russell Kirk, on the other hand, observed in the Chicago *Sunday Tribune* (November 8, 1959) that Buckley had matured considerably since his earlier writings and could now be regarded as an "integral conservative."

A political activist as well as a publicist, Buckley has been determined to turn the fragmented, often disreputable conservative movement of the 1950's and early 1960's into a politically powerful and intellectually defensible force. "When Buckley started," one close associate, Marvin Liebman, told John Judis, "a lot of people on the Right had the reputation of being anti-Semites and fascists. They were terrible people. Buckley's objective was to take conservatism away from that group of bad guys and know-nothings and make it respectable. He succeeded more than any person I've known in meeting his objectives." With the help of other *National Review* writers, in the early 1960's Buckley initiated an attack on the extreme rightist John Birch Society, which was characterized in the pages of Buckley's journal as an organization prone to "false analysis and conspiratorial mania" and whose anti-Communist excesses were ultimately "anti-conservative and dangerous to the interests of the United States." Richard Nixon later commented: "Buckley's articles cost the Birchers their respectability with conservatives. I couldn't have accomplished that. Liberals couldn't have either."

In September 1960 Buckley helped to establish Young Americans for Freedom, whose founding document, the Sharon Statement, hammered out at the Buckley family's Connecticut estate, asserted that the functions of government should be limited to "preservation of internal order, the provision of national defense, and the administration of justice." Organized to train and educate young conservatives, Young Americans for Freedom numbered some 55,000 members and active supporters by the late 1960's.

In 1961 Buckley, Marvin Liebman, and J. Daniel Mahoney and Kieran O'Doherty formed the New York Conservative party, on whose ticket Buckley ran for Mayor in 1965. He garnered only 13.4 percent of the vote, coming in third behind Republican-Liberal John V. Lindsay and Democrat Abraham D. Beame, but the colorful campaign, which Buckley chronicled in his book *The Unmaking of a Mayor* (Viking, 1966), put the fledgling party on the political map. The Conservative party came into its own in 1970, when his older brother James L. Buckley was elected to the United States Senate.

For a number of years a free-lance contributor to such magazines as *Harper's, Atlantic Monthly, Saturday Review,* and *Esquire,* Buckley greatly expanded his readership when he began his syndicated newspaper column, *On the Right,* in 1962. Widely praised for their mordant wit as well as for their erudition, the columns were carried by over 300 newspapers by the early 1980's. Along with some of Buckley's *National Review* articles and other writings, the columns were published by G. P. Putnam in several volumes: *Rumbles Left and Right* (1963), *The Jeweler's Eye: A Book of Irresistible Political Reflections (1968),* The Governor *Listeth: A Book of Inspired Political Revelations* (1970), *Inveighing We Will Go* (1972), *Execution Eve—and Other Contemporary Ballads* (1975), *and A Hymnal: The Controversial Arts* (1978). Buckley's other books include *Quotations From Chairman Bill* (Arlington House, 1970), compiled by David Franke; *Cruising Speed: A Documentary* (Putnam, 1971), a diary of one week during 1970; and *Four Reforms; A Guide for the Seventies* (Putnam, 1973), containing his proposals on welfare, education, taxation, and criminal justice.

Buckley ventured into electronic journalism in 1966, when WOR-TV began to broadcast his weekly interview program, *Firing Line.* In 1971 the program was moved to the Public Broadcasting Service, which at that time had some 170 stations under its control. Produced by Warren Steibel, *Firing Line,* with its lively exchanges, dominated by Buckley's acidulous wit, made its host a national media celebrity. His guests over the years have included such diverse personalities as William Kunstler, Billy Graham, Madalyn Murray O'Hair, Hugh Hefner, Groucho Marx, Huey Newton, Dr. Benjamin Spock, Bernadette Devlin, Enoch Powell, Muhammad Ali, Noam Chomsky, Aleksandr Solzhenitsyn, Malcolm Muggeridge, Jorge Luis Borges, Henry Kissinger, Ronald Reagan, and Jimmy Carter—who made his first national television appearance on Buckley's program. In 1969 *Firing Line* won an Emmy award for outstanding program achievement.

In 1967 Buckley delivered lectures on municipal government at the New School for Social Research, and in 1973 he was Froman Distinguished Professor at Russell Sage College. Appointed in 1969 by President Nixon to the five-member advisory board of the United States Information Agency, he resigned in 1972 because of disagreements with the Nixon Administration but accepted appointment the following year as a United States delegate to the U.N. General Assembly. That assignment resulted in his book *United Nations Journal; A Delegate's Odyssey* (Putnam, 1974), in which he assailed the General Assembly for the anti-Americanism prevailing in its ranks but defended, on the whole, United States membership in the world organization.

Over the years Buckley has played an influential role in bolstering conservative support for the Presidential campaigns of such Republican leaders as Senator Barry Goldwater, Richard Nixon, and Ronald Reagan. In 1971 he announced a "suspension of support" for President Nixon and endorsed the right-wing Ohio Republican Congressman John M. Ashbrook in his primary election challenge to the President who, Buckley and Ashbrook believed, had abandoned conservative principle by instituting wage and price controls, making overtures to China, and pursuing a policy of détente with the Soviet Union. But when the Ashbrook insurgency collapsed, Buckley once more gave his allegiance to the President. He again withdrew his support in April 1974 when, as a consequence of the Watergate scandal, he joined with his brother, Senator James L. Buckley, in calling for Nixon's resignation.

After Ronald Reagan failed to win the 1976 G.O.P. Presidential nomination, Buckley gave his support to incumbent President Gerald R. Ford. Although he considered the Ford Administration weak in its opposition to Soviet Communism, citing for example the President's failure in 1975 to meet with Soviet dissident author Aleksandr Solzhenitsyn, he refused to support a last-ditch effort of disaffected rightwingers to form a new political party in opposition to the Ford candidacy. When Reagan won the 1980 Republican nomination and went on to defeat Jimmy Carter in the November electoral landslide, political observers noted that Buckley's conservative movement had finally triumphed, and *National Review* staffers, long accustomed to being in opposition to prevailing policies, quipped that they were now working for an "Establishment organ."

Noting Buckley's growing prominence in establishment circles, some political observers detected a mellowing of his earlier "radical conservatism." Although as a devout Roman Catholic he remained firmly opposed to abortion, he has taken a less rigid stand on such issues as prostitution and homosexual rights, and in 1972 he angered some conservatives by advocating decriminalization of the use of marijuana. In *Four Reforms* he modified his earlier opposition to federally financed social welfare measures, urging that federal welfare spending be continued but proposing its limitation to states with per capita income below the national average. On most foreign policy issues Buckley has remained squarely on the right, staunchly supporting, for example, the Chilean military regime, but he parted company with many fellow conservatives in 1978, when he supported the Carter Administration's Panama Canal treaties as being in the best interest of the United States.

Buckley's passion for justice was demonstrated in the case of Edgar H. Smith Jr., a New Jersey death row inmate, who he felt had been unjustly convicted of a 1957 murder. He wrote the introduction to Smith's book *Brief Against Death* (Knopf, 1968) and helped him to finance the legal moves that resulted in his release from prison in 1971. But when Smith ultimately confessed to the murder after being sentenced to life imprisonment on a kidnapping charge in 1977, Buckley admitted that he had been misled and asserted that Smith must never be released from custody.

In 1979, Buckley was accused by the Securities and Exchange Commission, along with three associates, of perpetrating a complicated stock-fraud scheme involving the Connecticut-based Starr Broadcasting Group, Inc., of which he was chairman from 1969 to 1978. Buckley neither admitted nor denied the charges but insisted that he had never "intentionally misled anyone." The matter was settled when Buckley agreed to return an estimated $600,000 in cash and stock to the corporate shareholders.

Since the mid-1970's Buckley has channeled his literary energies into the novel, with a series of highly successful spy thrillers, published by Doubleday. The first, *Saving the Queen* (1976), introduced the hero, Blackford Oakes, a handsome Ivy Leaguer who battles international Communism—and seduces the fictitious Queen Caroline of Great Britain. "People are tired of decadent and unattractive heroes," Buckley has said, as quoted in the New York Times (March 30, 1980). "With Blackford Oakes I wanted to create an anti-anti-hero, to recreate Billy Budd. I'm moving in the opposite direction from Graham Greene and John Le Carré. I don't like creepy protagonists."

Saving the Queen was followed in rapid succession by *Stained Glass* (Doubleday, 1978), *Who's On First* (Doubleday, 1980), and *Marco Polo, If You Can* (Doubleday, 1982), best-sellers that proved, in the words of Christopher Lehmann-Haupt in the New York *Times*, that "not only can Buckley execute the thriller as well as nearly anybody working in the genre–and a good deal better than some who have been working at it for many books—but also that he threatens to turn this form of fiction into effective propaganda for his ideas."

Buckley's cosmopolitan outlook has resulted in what he has called "transideological friendships" with such liberals as Murray Kempton and John Kenneth Galbraith. "I find him a fascinating person," the socialist Michael Harrington once said, "one of the most liberal persons I've met—not at all pompous or self-centered and enjoyable to be with." On the other hand, Buckley has for years carried on a bitter feud with the liberal writer Gore Vidal. The conflict culminated in a libel suit, won by Buckley in 1972, after Vidal had compared his views to "those of the founders of the Third Reich" in a 1969 *Esquire* article.

William F. Buckley Jr. and Patricia Aldyn Austin Taylor of Vancouver were married on July 6, 1950. They have a son, Christopher Taylor Buckley, whose employment has included working as a speechwriter for Vice-President George Bush. Tall, trim, and athletic, Buckley enjoys skiing, painting, gliding, swimming, riding, and playing the piano and harpsichord. He has many honorary degrees and holds a number of distinctions, including the Freedom Award of the Order of Lafayette. His book *Airborne: A Sentimental Journey* (Macmillan, 1976) is a critically acclaimed account of his crossing the Atlantic in his sailboat in 1975. Its sequel, *Atlantic High: A Celebration* (Doubleday, 1982), describes a thirty-day voyage he took in 1980 from the West Indies to Spain in his ketch, the *Sealestial.* Both books are replete with philosophical commentary and reminiscences by Buckley and his crew.

Recalling his encounter with Buckley, John Judis found him "impeccably dressed in a dark blazer and loafers, head typically arched backwards like that of an aging preppy sardonically surveying the incoming freshmen." To Charles Lam Markmann, Buckley appeared "brash. . . , tricky, skillfully savage, capable of great tenderness, a lover of language and music and color and form and mountains and the sea, a scintillating performer with that precise blend of the aristocratic and the faintly vulgar that virtually no one can resist."

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Carson, Johnny

Oct. 23, 1925- Television personality. Address: b. c/o NBC-TV, 3000 W. Alameda Ave., Burbank, Calif. 91505

NOTE: This biography supersedes the article that appeared in Current *Biography* in 1964.

More than 15,000,000 late-night viewers regularly watch one of America's most durable television stars, Johnny Carson, as he steps through a curtain before a studio audience of a few hundred and begins the comic monologue that opens NBC's talk show *Tonight.* Carson has hosted *Tonight* since 1962, when he took over from Jack Paar, and while steadily reducing the amount of time he spends on the air, he has made the show the greatest money-maker in NBC history, accounting for some $20,000,000 in annual profits. Since the show's success is universally attributed to Carson himself, he is handsomely rewarded: his current contract, which expires in 1983, reportedly pays him more than $5,000,000 a year. Carson's style—cool, affable, understated, deftly witty–is acclaimed as perfect for television; his on-camera persona projects just the right mixture of wide-eyed Midwestern innocence and worldly sophistication, and he has a superb sense of how to balance meticulous planning with a certain zany spontaneity. Besides appearing on *Tonight,* Carson has hosted many television specials, such as those for the 1979, 1980 and 1981 Academy Awards. He also regularly performs live comedy in Las Vegas nightclubs and elsewhere and manages investments ranging from apparel manufacturing to film production and to banking.

Of English and Irish lineage, John William Carson's forebears were pioneers of the Midwest. He was born on October 23, 1925 in Corning, Iowa, the son of Homer Lloyd and Ruth (Hook) Carson. His father was a utility company lineman who later became a manager for the Nebraska Light and Power Company in Norfolk, Nebraska, where Johnny grew up. He has an older sister, Catherine, and a younger brother, Richard, who was once director of *Tonight* and later produced the Merv Griffin show. The family church was the Methodist. At twelve, Johnny came across *Hoffmann's Book of Magic* and was enthralled. He sent away for a mail order magic kit and soon became a pest, practising card tricks before the mirror by the hour and constantly importuning family members, "Take a card." At the age of fourteen Carson put on his first professional magic show, at the Norfolk Rotary Club, for which he earned $3. His cape, sewed by his mother, proclaimed "The Great Carsoni." Before long he was entertaining at parties and various other gatherings all over town.

Performing was important to Carson from an early age. As Robert Metz explained in *The Tonight Show* (1980), "Though shy and uncomfortable in crowds, he found that by getting up in front of an audience—by being different, calling attention to himself, and getting laughs—he got 'a high, a great feeling.'" At Norfolk High School he appeared in many student plays and wrote a humor column for the newspaper. He has recalled that when the United States entered World War II, in December 1941, he was working as a part-time usher in the local Granada Theatre. As soon as he had completed his high school education, he was inducted into the Navy and was sent to midshipmen's school at Columbia University. For the rest of the war he served aboard the *U.S.S. Pennsylvania* in the Pacific.

Having then entered the University of Nebraska, Carson earned his B.A. degree in 1949 with the help of a senior thesis entitled *Comedy Writing*. While in college, as his first professional radio job, he wrote a comic western for KFAB in Lincoln, Nebraska in 1948. Upon graduating he found work at radio WOW in Omaha, where, according to Kenneth Tynan's profile in the *New Yorker* (February 20, 1978), Carson's zany side occasionally emerged: ". . . e.g., when he is required to conduct pseudo-interviews, consisting of answers prerecorded by minor celebrities and distributed to small-town d.j.s with a list of matching questions, he flouts custom by ignoring the script. Instead of asking Patti Page how she began performing, he says, 'I understand you're hitting the bottle pretty good, Patti—when did you start?,' which elicits the taped reply, 'When I was six, I used to get up at church socials and do it.'"

Carson worked for a time at WOW-TV in Omaha before moving to California, where in 1951 he landed a job as all-purpose announcer at KNXT-TV in Los Angeles. Later that year he was given his own half-hour comedy show on Sunday afternoons, which he customarily opened by announcing, "KNXT cautiously presents Carson's *Cellar*." The show attracted the attention of Red Skelton, Groucho Marx, and Fred Allen, who used to drop in and appear without fee. When it folded after thirty weeks, Carson obtained a job as a writer on Skelton's CBS-TV show. In August 1954 Skelton injured himself during a rehearsal two hours before show time, and the desperate producer asked Carson to substitute. Using his own material, Carson impressed critics and CBS officials so much that the network offered him his own primetime show. But the *Johnny Carson Show* ran into trouble almost from the start. During its thirty-nine weeks on the air, it went through seven writers and eight directors.

Discouraged by the closing of his show in the spring of 1956, Carson moved to New York. Guest TV appearances and membership in the theatrical Friars Club rebuilt his reputation, so that in 1957 he was hired as host of ABC's quiz game *Who Do You Trust?* The show, which emphasized humorous jibing between host and guests, brought out the special talents of Carson, who made it ABC's top-rated daytime program and hosted it for five years. Meanwhile, among the programs on which he performed as a guest was NBC-TV's *Tonight Show*, sitting in during the spring of 1958 for its host, Jack Paar. Carson rejected NBC's proposal that he succeed Paar, who was constantly threatening to quit. But when Paar did finally leave the show, in March 1962, Carson was offered the post again and this time accepted. He did not take over until October 1, 1962 because ABC refused to release him from his contract. In the intervening months, with guests hosting the *Tonight Show*, its earnings plummeted. Carson quickly reversed the trend; six months after his debut, *Tonight* reached $15,000,000 in commercial revenues, matching the top figure under Paar.

Partly because his style contrasted so sharply with Paar's, Carson electrified *Tonight* viewers. Where Paar was emotional, excitable, and involved, Carson was ironic, imperturbable, and somewhat distant. As writers for *Time* (May 19, 1967) put it, "Carson is a master of the cozy pace and mood that he believes are appropriate for the muzzy midnight hours. Unlike Paar, he avoids meet-the-press style interviewing, and never goes beyond his intellectual depth. Neither does he use his terrible swift wit to cut down his guests." That approach helped Carson to get the first-class lineups that, as he boasted, even during his first years on the show, ranged from politicians such as John F. Kennedy and Nelson A. Rockefeller through the gamut of entertainment stars, oddballs, and popular authors. Also, Carson is as good a straight man as he is a comic, rarely competing with guest comedians for laughs. Woody Allen, a frequent guest, once said, as quoted in *Time*, "He appears to be most pleased when the guest scores. He feels no compulsion to top me."

Critics have remarked upon other Carson attributes that help put both audience and guests at ease. He is famous for his ability to recover when a joke falls flat, using impeccable timing to pause and then deliver a self-deprecating line ("Did they clear the hall? Did they have a drill?") that gets the audience laughing again. He also knows how to turn a boring guest into good material by listening with exaggerated politesse, all the while hilariously communicating his ennui with an array of gestures and expressions. Kenneth Tynan observed, "He prevents us from being bored by making his own boredom funny—a daring feat of comic one-upsmanship."

Still another ingredient in the Carson phenomenon is his use of an invariable and meticulously orchestrated format that makes the audience feel comfortably at home, yet somehow escapes becoming monotonous. The show always begins with a "Heeeeere's Johnny!" greeting from announcer Ed McMahon, whom Carson had hired for *Who Do You Trust?* and later brought with him to *Tonight*. Carson then enters and gives an opening monologue, usually based on news events and written with his collaboration by the show's staff writers. After performing a ritualistic golf swing and bantering with McMahon and with the band leader, Doc Severinsen, Carson interviews his guests; the interviews too are often scripted, as to both questions and answers. Other standard routines include taking questions from the audience, having the audience try to stump the band with obscure songs, or enacting skits involving familiar character types that Carson impersonates, including "Aunt Blabby," a crochety old woman, and "Floyd Turbo," a benighted silent-majority-ite.

At the heart of Carson's success from the beginning has been his uncanny rapport with his audience. He has always known just how far to go with unsettling or off-color material, and he is expert at gracefully cutting off guests who are straying over the boundaries. Yet while keeping the show firmly in control, Carson allows enough spontaneity to let the audience feel that anything might happen. Odd animals—elephants, boa constrictors, tarantulas—turn up on the show from time to time, and sometimes matters descend into pure slapstick, complete with thrown pies and squirted shaving cream. Classic "media events" occasionally take place in front of the camera, perhaps the most famous being Tiny Tim's marriage in 1969. Ultimately, Carson gives the impression of an innocent hometown boy who has incongruously learned a great deal about the world and whose madcap streak might at any moment lead him to say or do something wonderfully beyond the pale.

By 1967 Carson's blend of comic talent and charm had made him, as *Time* noted in its May 19, 1967 cover story, "an institution," and *Tonight* was the largest-grossing entertainment program on television. The NBC network acknowledged his value that year following a strike in April by the American Federation of Television and Radio Artists. Charging that the network had illegally shown reruns of *Tonight* during the strike, Carson publicly quit the show. In a panic, NBC soon negotiated a new three-year contract raising Carson's salary from $15,000 a week to $20,000. In addition, NBC paid his staff and granted him more control over the show.

Johnny Carson has also received more than enough of the ultimate tribute: imitators. ABC hired Joey Bishop to host a look-alike show opposite *Tonight*, and CBS hired Merv Griffin. By 1969 the three shows were competing head-to-head but despite occasional dips in his ratings, Carson was never really challenged, and his audience continued to grow steadily. In 1962 his average nightly audience was almost 7,500,000; in 1972 it exceeded 11,000,000; and in 1978 it totaled 17,300,000, according to Kenneth Tynan, who commented in his *New Yorker* article, "Over fifteen years, therefore, Carson has more than doubled his audience—a feat that, in its blend of staying power and mounting popularity, is without precedent in the history of television." NBC's 1980 estimate, as reported in the New York *Times* (May 7, 1980), was 15,500,000.

The success of *Tonight*, moreover, brought Carson invitations to host special programs on television, such as the Emmy Awards ceremony in 1972. In realms other than television he began to perform during the 1960's at top-flight night spots, primarily in Las Vegas. His live performances were important to Carson not only because of the high fees he earned, but also because they helped to sharpen his comic talents and keep him in touch with his public. An early business venture, a restaurant franchise investment in 1968, proved a failure. But in 1969, approached by Hart, Schaffner & Marx, he agreed to sponsor a line of clothing in return for 20-percent ownership of the producing company, Johnny Carson Apparel Inc. With Carson modeling his wares on the *Tonight* show, the clothes grossed $35,000,000 at retail in 1972. He is also cochairman of the Garden State Bank in Hawaiian Gardens, California and recently formed Carson Productions to produce films and TV programs.

In 1972 Carson moved the *Tonight* show from New York to Hollywood, citing the greater availability of show business stars as the main reason for the move. The California lifestyle also appealed to him, though shortly after arriving he was the victim of an unsuccessful extortion attempt in which three men threatened to harm him or his family if he did not pay them a large sum of money. Because of the pressure that Carson felt from his own superstar status and the grind of putting together ninety minutes of television every weekday, he began to focus his contract negotiations on winning more time off. By the mid-1970's he was hosting the show only four nights a week, with a guest host filling in the other night. And in 1977 he won a landmark contract from NBC that allowed him an annual salary reported to be almost $3,000,000, fifteen weeks of paid vacation annually, twenty-five three-day weeks as *Tonight*'s host, and only twelve four-day weeks.

Still restless, in April 1979 Carson dropped the biggest bombshell of his career with the announcement that he would quit *Tonight* in October, more than a year before his contract was to expire. The news came at a disastrous time for NBC, which was running consistently behind ABC and CBS in the national ratings. Carson's show, one of the few strong spots in NBC's schedule, accounted for an estimated 17-percent of the network's entire profit before taxes. Although he claimed to be "mentally and emotionally tired," reports circulated widely that Carson's resignation was prompted by a feud with NBC's president, Fred Silverman, who had publicly suggested that Carson devote more nights to the show. When Carson relented, a renegotiation of his contract resulted, in May 1980, in a compromise: Carson agreed to host *Tonight* four nights a week (NBC refused to reveal the number of vacation weeks), while NBC agreed to shorten the show from ninety minutes to an hour. Under the contract, which is scheduled to run until 1983, Carson's reported remuneration is "substantially more" than $5,000,000 a year. (According to *People* magazine [December 7, 1981], Carson earns $8,000,000 annually from his appearances on *Tonight*.)

As increasingly mature material becomes permissible on TV, some critics have argued, Carson's brand of mild-mannered humor will lose its appeal. And other critics have long complained that Carson avoids "serious" guests (particularly if they are women) and controversial issues, preferring to concentrate on show business fluff. To the first observation Carson replies that there are boundaries for humor on television that ought to be respected; he has found fault with *Saturday Night Live*'s humor as often "cruel," "sophomoric," and in "bad taste." But Carson has also stretched his own limits, cracking more sharply pointed political jokes than in former years and allowing more frank sexual references. As to criticism that he is not serious enough, Carson first responds by citing the intellectual heavyweights that have appeared on *Tonight*—including Carl Sagan, Paul Ehrlich, and Margaret Mead—and secondly by insisting that seriousness is not his goal. "I've always felt that a show that's on from 11:30 to 1 at night should be entertaining," he told an interviewer for *Time*. "I've never seen it chiseled in stone tablets that TV must be uplifting. Once you take yourself too seriously as a humorist—or a comedian—once you start to pontificate, you lose your value as an entertainer."

A slim, dapper man, Carson is five feet ten and a half inches in height. He has hazel eyes, graying hair, and a pixieish face whose most natural expression is a sly smile. Off the air he contrasts surprisingly with the sociable, apparently relaxed host of *Tonight*. Virtually every reporter describes him as extremely reserved. Writing in *Look* (January 25, 1966), Betty Rollin said that Carson, "off-camera, is testy, defensive, preoccupied, withdrawn and wonderfully inept and uncomfortable with people." Kenneth Tynan wrote in 1978, "Nowadays, his off-camera manner is friendly and impeccably diplomatic. Even so, you get the impression that you are addressing an elaborately wired security system." Carson almost never talks to his *Tonight* guests before or after the show, nor does he ordinarily express his own political or social opinions on the air. He admits that he hates parties and prefers above all evening amusements to stay home. "My bugging point is low," he told Betty Rollin. "I'm not gregarious. I'm a loner. I've always been that way."

Johnny Carson has been married three times. His first wife was the former Jody Wolcott, his college sweetheart; they were married in 1948 and divorced in 1963, and have three sons: Chris, Ricky, and Cory. His marriage in 1963 to Joanne Copeland ended in a well-publicized divorce in 1972. In September 1972 he married the former Joanna Holland, a model. They live in a sumptuous mansion, said to be worth $5,000,000, on Saint Cloud Road in Bel Air, California. Carson pursues various sports and hobbies, invariably taking them on as a challenge: he plays tennis, flies small planes, plays the drums ("That's where I work off my hostilities"), does body-building exercises, and is a devoted amateur astronomer. He is the author of two books of cartoons for which he provided the text and Whitney Darrow Jr., the illustrations: *Happiness Is . . . A Dry Martini* (Doubleday, 1965), and *Misery Is . . . A Blind Date* (Doubleday, 1967).

In 1977 Carson went to Harvard University to receive the trophy of the Hasty Pudding Club, which had named him its Man of the Year. Among earlier winners of that honor were Bob Hope and Robert Redford. The Friars Club in New York City, of which Carson is a Knight, chose him as its Entertainer of the Year in 1965 and again in 1979, a prestigious award that, according to a spokesman for the club, is reserved for "someone who's extremely exciting."

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Carter, Betty

May 16, 1929- Jazz singer. Address: b. Lil-Jay Productions, 117 St. Felix St., Brooklyn, N. Y. 11217

Betty Carter, who has been called "the only real jazz singer" by another jazz singer, Carmen McRae, and the greatest living jazz vocalist by many music critics, possesses a contralto voice of operatic range and flexibility and a strikingly original technique that she has cultivated over thirty-five years of professional work. Onstage, her small, lithe figure in a richly decorated gown and her assured, dramatic movements immediately rivet the audience. But after a few minutes, it is her voice and her musicianship that capture all the attention. She personally leads her trio of bass, drums, and piano, and the sound she produces is more like that of a fourth instrument—a saxophone or trumpet, some think—than that of a conventional singer with a backup band. Her performance constantly surprises: she will sing waltzes in 4/4 time, drop suddenly into her sultry lower register, break into virtuoso scatting, or switch rhythms and key signatures several times in a single tune. Recordings do her only partial justice, as her physical involvement with the music and her intimate rapport with the audience are part of the delight she brings to listeners.

Success was a long time coming to Betty Carter. She gained the respect of fellow musicians as soon as she started singing in Detroit clubs at the age of sixteen. It was not, however, until she was in her forties that she began to be recognized by more than a few devoted fans. Her insistence on singing in her own way—which some critics found inaccessible—and with the musicians she preferred earned her a reputation with agents and record companies as "troublesome." For decades she pursued her art (and raised two children) with little recognition and less money. At last a profile in the *Village Voice* and smash appearances at the Newport Jazz Festival in 1977 and 1978 changed her luck. Betty Carter is now an international star: the first jazz singer to be booked into a legitimate Broadway theatre, a celebrity headliner in *Time* and *Newsweek*, and an award-winning recording artist on her own label. Filling concert halls across the United States and Europe, she still maintains a fierce artistic integrity, a virtue that once appeared to sentence her to obscurity and now seems likely to win her immortality.

Betty Carter was born Lillie Mae Jones to devout Baptist parents, James and Bertha (Cox) Jones, on May 16, 1929 in Flint, Michigan. The firstborn of three children, she has a sister Vivian and a brother James. A few years after Betty's birth, her parents moved from Arkansas to Detroit, where her father became conductor of the senior choir at the Chapel Hill Baptist Church. Of her early years, Betty Carter told interviewer Leothee Miller, who quoted her in *Black Creation* (Summer 1972), "I was an average child in school, but I was never interested in anything besides music." She studied piano at the Detroit Conservatory of Music and heard Louis Armstrong, Billie Holiday, Coleman Hawkins, and Duke Ellington perform around town. But by far the most powerful influence on her was bebop, the new jazz form pioneered by Charlie Parker. With its daring flatted fifths, scats, and fast tempos, with its unconventional dress and its association with the drug culture, bebop was as much a movement as a new kind of music, and it captivated the teen-age Lillie Mae. "Bebop was it," she recalled years later to Joel Dreyfuss of *Rolling Stone* (October 7, 1976). "Bebop was my life." At Midwestern High School she used to play bebop on the piano at assembly before the start of the program.

When she was just sixteen and had to lie about her age to be admitted to the jazz clubs, Lillie Mae was singing with the great musical innovators of her day: Charlie Parker, Dizzy Gillespie, Miles Davis, and Max Roach. "I had to have the experience of sitting in with Charlie Parker and those guys," she explained to Michael Ullman, in an interview for the *New Republic* (May 27, 1978). "When they came into town, I'd be the first one standing on line—a real fan, but a musician too. Because music was really growing on me—it was magnetizing me." She went on to say, "Detroit was still full of musicians that caught onto bebop early and supported it. The environment was very good for anyone who wanted to do something with music."

In 1946 Lillie Mae Jones won an amateur contest in Detroit, singing George Gershwin's "The Man I Love" to her own piano accompaniment. After that triumph she began to work in black bars and theaters in the Midwest under the name Lorene Carter. In 1948 a friend had to drag her to a dance where Lionel Hampton's band was playing, because the singer was disdainful of the vibist's traditional style. " 'Flying Home' was not my thing," she later told John S. Wilson, who interviewed her for the New York *Times* (November 24, 1978), referring to Hampton's most famous tune. "All of us kids were in a bebop groove. We didn't like swing." But she sang with the band that night, and two weeks later, when Hampton sent her a telegram from Toledo inviting her to join the band, she accepted. She would rather have had a bid from Dizzy Gillespie, whose big band she adored, but he would not accept female singers.

Hampton resented the young bebopper's preference for his rival band, and there was little love lost between the leader and the singer. Whenever he asked her whose band she liked better, his or Dizzy's, she would reply, "Dizzy's." In retaliation, Hampton began calling her Betty Be-bop. Miss Carter hated the name, fearing that it would stereotype her and that its suggestion of hard drugs would damage her reputation. But eventually she kept the first part of the name and dropped "Lorene."

Betty Carter has recalled in interviews that Hampton fired her seven times in two and a half years. During that period, however, she learned how to arrange music from Bobby Plater, the band's alto saxophonist, and she developed stage presence and the ability to communicate with an audience. While relations deteriorated between her and Hampton, she kept the support of Gladys Hampton, the leader's wife, who ran the band's affairs. Frank and Bob Schiffman, owners of the Apollo Theater in New York, were also fans and would insist on hearing her even when Hampton did not want her on stage. Having gradually gained the confidence to go out on her own, in 1951 she left Hampton and took a six-month engagement at the Apollo Bar down the street from the Apollo Theater.

Throughout the 1950's Betty Carter played one-nighters and weekends in and out of New York with performers like Muddy Waters, T-Bone Walker, Miles Davis, Thelonious Monk, Moms Mabley, Ray Bryant, and Gigi Gryce. She had a job with Redd Foxx in Philadelphia and what she described to Michael Ullman as a "camp show down South with Man Tan Moore, down through Mississippi, Georgia, Alabama—swinging bebop in little theaters across the tracks." Playing mainly to black audiences, she failed to win celebrity but she did develop style. "In that time," she also pointed out to Ullman, "we dared not imitate. It wasn't easy for us as black people to imitate other great stars and make it. It didn't settle with us. A second Sarah Vaughan would never have the respect of the black community. . . . Even in our dancing acts, our shake dancing, our tap dancing acts, we all strived to be our own person. That was my whole background, my whole foundation."

A record that she made for Epic in 1953 called *Betty Carter* was followed in 1958 by *Out There* for Peacock and in 1960 by *The Modern Sound of Betty Carter* for ABC. The albums featured her original compositions, including "I Can't Help It (That's the Way I Am)," a statement about her individuality with which she still opens her shows, and imaginative readings of such standards as "You're Getting to Be a Habit," "Don't Weep for the Lady," "My Reverie," and "But Beautiful." In 1961 she made an album with Ray Charles for ABC that was a high point of her career. "The Ray Charles record," Miss Carter told Dreyfuss in 1976, "is what gets me the 'slow pop' "—the jazz buff's finger snap of recognition. Thirty years old and a professional singer for half her life, she was billed as Ray Charles's "latest discovery." And popular recognition continued to elude her

The years of the 1960 decade were Betty Carter's "painful times," when British rock stars overwhelmed American music and interest in jazz plummeted. She married, had two children, and then divorced. Her husband had wanted her to commercialize her style. "I was trying to get him to understand what I was all about," she said of her resistance in the *New Republic* interview, "—why I couldn't give up what I was doing to go for the money." Her song, "Open the Door" memorializes their struggle: "Open the door dear, and perhaps you'll find/You've had me on your mind." The song is a centerpiece in her stage shows.

Despite the difficulties with her marriage and her worries about her children at home while she was on the road, Betty Carter kept performing. And she remained confident: "You got to do what you got to do, and if you're strong enough nothing's going to happen. . . . I never tried to do anything else. I was never on welfare. I never quit. I never stopped singing for any length of time." In the mid-1960's she recorded another album, *Round Midnight*, on the Atlantic label. Atlantic refused to let her work with the arranger she wanted, Oliver Nelson, and as a result she was unable to concentrate on her singing. She considered the album one of her worst performances and resolved never to record again on anyone's label but her own.

Not until 1971 was Betty Carter able to release her first record on the Bet-Car label, which she distributed from a home office. The album received some favorable attention, as did a few of the singer's personal appearances. In the summer of 1972 she sang at Alice Tully Hall in Lincoln Center as part of a series called "Soul at the Center." She did not win over the young audience, which, according to John S. Wilson in the New York *Times* (August 2, 1972), "spent much of the evening snickering, shrieking, and making loud, obstreperous comments," but she impressed Wilson, who in earlier reviews had been highly critical. "In the last year or two," he wrote, "Miss Carter's singing concept has mellowed. Many of the rougher, raspier edges have been honed down. She is now a much more open, accessible singer and, since she has a rich, vibrant, and very flexible voice, she could be on the threshold of the success that has eluded her for years."

That success finally came after Miss Carter opened in a show called *Don't Call Me Man* at the Billie Holiday Theater in Brooklyn in the summer of 1975. She rehearsed four weeks for her performance at minimal pay, a sacrifice she explained to Mark Jacobson by saying, "This is this year's new thing. . . . Money is a small thing, this is good for my artistic spirit." Jacobson was delighted with her performance, proclaiming in the *Village Voice* (August 18, 1975), "As an actress she proved to be as earthy as her singing is exotic" and "It could have been the debut of a major musical personality, in Brooklyn and without significant publicity." More than a review of the play, the Jacobson article was an admiring reflection on Carter's long and little-known career. "Years back," he wrote, "she realized she would rather play with a combo than stand in front of it. She's wary of the syndrome which makes millionaires of singers and leaves musicians in the pits. She decided it was, for the most part, musicians who are responsible for creation in jazz, and resolved to take her lumps with them rather than go to Vegas and wear chiffon. Maybe that's what Carmen McRae meant when she said Betty was 'pure' . . . In jazz independence has its price and Betty's paying it."

Within a year after the Jacobson piece appeared, Dreyfuss noted in *Rolling Stone* that Betty Carter was "winning them all over America." A few months later, commenting on her performance at the Village Vanguard, Wilson wrote, "She is showing an ability to move her audiences more than any singer since Miss Holiday at her peak." In June 1977 she appeared at Carnegie Hall in the Newport Jazz Festival and once again dazzled Wilson: "She gave a polished, beautifully crafted performance that moved her into the arena of the great jazz singers of the past."

For her performances at the next Newport Festival, in 1978, Betty Carter earned rave reviews in the July 10 issues of both *Time* and *Newsweek*. In November of the same year she became the first jazz singer to appear at a legitimate Broadway theatre, the Shubert, in a concert produced by Joseph Papp, in whose jazz series at the Public Theater she had sung in the spring. "Backed by a very responsive trio," Wilson wrote, "she stalked the Shubert stage with the mood-changing skill of a virtuoso actress. She moved from ballads delivered with a deliberateness and intensity that were sustained by rich colors and the seamless continuity of her voice to wildly inventive scat singing and vocalizing, from dazzling dashes that took her careening through tongue-twisting lyrics to the buoyant, rhythmic exuberance in which she brought all these factors together—vocal range, imaginative scatting, rhythmic projection and a commanding presence—on her extended finale, 'Movin' On.' "

The Audience with Betty Carter, a two-disc set recorded live in San Francisco on the singer's own label in late 1980, opens with a twenty-five minute version of "Movin' On" and included such other Betty Carter originals as "Open the Door," "Tight," and "Fake," along with standards that she turns into her own: "Everything I Have Is Yours," "Can't We Talk It Over." Stanley Crouch welcomed the record as a "document of her present powers and the glories of maturity" in yet another lengthy *Village Voice* tribute (December 31, 1980). In June 1981 the album, which had been nominated for a Grammy, won a special award from the National Association of Independent Record Distributors.

With her wide, infectious grin, Betty Carter is a handsome woman who appears younger than she is. Her stage clothes are glamorous, often original designs. In conversation she radiates enthusiasm and humor. Myles and Kagle, her two sons, are, respectively, in college and high school. She lives in Brooklyn's Fort Greene section, out of which she operates her record production company, Lil-Jay.

Now that her own musical future is established, Betty Carter focuses her concern on the prospects for jazz as a lasting art form. It troubles her that her audiences are 90 percent white and that black schools have not taken the responsibility of teaching jazz and perpetuating the tradition. "Young musicians need to learn music and reach for becoming good musicians, instead of striking out for the big hit records, . . . and there's no encouragement in the black schools," she complained when Richard Harrington of the Washington *Post* interviewed her at the Blues Alley in the late spring of 1981. Although she has appeared or conducted workshops at Harvard, Goddard, and Dartmouth, among other colleges and universities, she has met with only indifference from black educational institutions. "After me there are no more jazz singers," she fretted to Art Taylor, the drummer, as reported in the New York *Times* (November 24, 1978). "What I mean is that there's nobody scaring me to death. No young woman is giving me any trouble when it comes to singing jazz. . . They're all doing what everybody else is doing. It's a crime that no little singer is back there socking it to me in my own field—to keep it going, to keep it alive, because I'm not going to live forever and I don't want it to die with me. I want it to keep on."

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Clark, William P(atrick)

Oct. 23, 1931- United States government official; lawyer. Address: b. The White House, 1600 Pennsylvania Ave., Washington, D.C. 20500

In the first major shake-up of President Ronald Reagan's Administration, William P. Clark, a longtime Reagan associate, replaced Richard V. Allen as Assistant to the President for National Security Affairs on January 4, 1982. A California rancher and lawyer, Clark was an early supporter of Reagan's successful 1966 gubernatorial campaign in California and became Governor Reagan's trusted right-hand man in Sacramento. His appointments to successive state judicial posts culminated in 1972 in his nomination to a seat on California's Supreme Court, a position he held until the newly elected President Reagan called him to Washington, D.C. in early 1981 to serve as Deputy Secretary of State. Confirmed in that post despite his limited knowledge of international affairs, Judge Clark—as he prefers to be called—has established a reputation as a solid and dependable conservative, a pragmatist rather than an ideologue. Since becoming national security adviser, Clark has applied his administrative skills to the effort to establish order in the top echelons of the White House, where what was described in the *Wall Street Journal* (January 6, 1982) as his "ol' boy combination of sagacity and affability" has helped him to put across the President's views. In the words of *Newsweek* (March 15, 1982), "After a year in disarray . . . , the National Security Council is quietly being restored to the lofty status it enjoyed under Henry Kissinger and Zbigniew Brzezinski."

A fifth-generation Californian, William Patrick Clark was born on October 23, 1931 in Oxnard, California, the son of cattleman William Pettit Clark and of Bernice (Gregory) Clark. His forebears had been living for a century in Ventura County, north of Los Angeles, where his grandfather, Robert Emmett Clark, served as sheriff and his father as police chief of Oxnard. Brought up as a Roman Catholic, Clark attended Villanova Preparatory School in nearby Ojai, California. Although his family was well off, Clark helped to support himself since boyhood, working as a ranch hand, waiter, house painter, and athletic coach. In 1949, while employed full time, he enrolled in Stanford University but, in his words, found "certain aspects . . . disagreeable" there. Feeling that he "might have a calling for the priesthood," he entered the Augustinian Novitiate in New Hamburg, New York in 1950. After a year he returned to Stanford, but upon being advised by the dean to "go back to farming or to another institution," he continued his studies at the University of Santa Clara, where he found the atmosphere more congenial.

Although he did not qualify for a college degree, Clark improved his grades enough to be admitted to Loyola Law School in Los Angeles in 1952. After a year of law studies he was drafted, in December 1953, into the United States Army and spent two years as a counterintelligence agent in Germany. Returning from the service in late 1955 as a married man, Clark continued as a night-school student at Loyola Law School while working during days as an adjuster with the USF & G Insurance Company in Los Angeles, with which he remained until 1958. But in 1957 his academic performance was such that his dean suggested that a different career might be more appropriate for him, and Clark left Loyola without taking his law degree. He studied on his own, however, and after failing the bar examinations the first time he passed them on his second attempt and was admitted to the California bar in 1958.

Returning to Oxnard, Clark helped to establish the law firm of Clark, Cole & Fairfield, of which he was senior partner from 1958 through 1966. He was also active in the family-owned

Clark Land and Cattle Company of Ventura, California, serving as its president from 1963 through 1973. The Clark family was traditionally attuned to the Democratic party, and until 1964 William Clark was a Democrat. At about that time he became disillusioned with the administration of California's Democratic Governor Edmund G. ("Pat") Brown, and an encounter with Ronald Reagan, whom he heard speak at a dinner in behalf of Senator Barry M. Goldwater's Presidential campaign, helped to persuade him to join the Republican ranks. Clark's political shift prompted his mother to remark, as quoted in the New York *Times* (September 10, 1967), that he was "so far to the right we can't even discuss politics."

By late 1965 Clark had become active enough as a Republican that he was asked to host a party for Ronald Reagan, who was considering a gubernatorial race. Clark was so impressed by Reagan that he became Ventura County chairman of his campaign. The admiration was apparently mutual, for after Reagan's election as Governor in November 1966 he named Clark to the state government reorganization task force, and on taking office in January 1967 he appointed him his chief of staff, with the formal titles of Cabinet secretary and executive secretary. As the Governor's chief of staff, Clark recruited such men as Edwin Meese 3d and Michael K. Deaver, who helped to form a strong and enduringly loyal team for Reagan.

To promote efficiency in decision-making, Clark instituted a widely acclaimed memorandum system for keeping the Governor informed about current affairs. Each issue was reduced to a one-page mini-memo consisting of a statement of the problem, its pros and cons, a brief analysis, and recommendations. For his role in overhauling and reorganizing the administration of the Governor's office, Clark was credited, in the words of *U.S. News & World Report* (March 2, 1981), with having "turned a slipshod office into a smoothly running operation."

In January 1969 Governor Reagan appointed Clark to the bench of the California Superior Court in San Luis Obispo without consulting that county's judicial committee, an action that in the view of some critics undermined Reagan's own advocacy of a judicial merit plan. An appointment as associate justice of the State Court of Appeals in Los Angeles followed in August 1971. Finally, late in 1972, Reagan nominated Clark as associate justice of the Supreme Court of California. Evidently disappointed with the results of his first appointment to the Supreme Court, that of Chief Justice Donald R. Wright, who among other decisions wrote the opinion striking down California's death penalty, Reagan used his opportunity to fill a second vacancy on the court with a man who shared his views and on whom he could rely. Clark's nomination provoked considerable controversy, especially because of his lack of academic credentials. Nevertheless, he was confirmed on March 3, 1973 by a two-to-one vote of the State Commission on Judicial Appointments. Judge Wright opposed the nomination, saying of Clark: "As of now, he is not qualified by education, training or experience to be confirmed."

As an associate justice of California's Supreme Court, Clark set to work immediately to overcome his shortcomings. He hired a capable staff and soon earned a reputation for competence. He justified Governor Reagan's expectations by becoming one of the court's most outspoken conservatives, although he was usually in the minority. In the late 1970's Clark came into conflict with Judge Rose Elizabeth Bird, who had been appointed Chief Justice by Governor Edmund G. Brown Jr. What Clark, as quoted in *New West* (July 30, 1979), described as "my unfortunate personal relationship with the chief" came to a head just before the November 1978 election in which Judge Bird was seeking confirmation of her appointment from the voters.

Allegations were published in the Los Angeles *Times* (November 7, 1978) that Chief Justice Bird and Associate Justice Mathew O. Tobriner were delaying the filing of controversial opinions until after the election. A particular target of the allegations was the decision in the case of *The People v. Harold Emory Tanner,* in which the court's liberal majority, headed by Chief Justice Bird, overturned a 1975 law mandating imprisonment for crimes involving the use of firearms. Clark in turn was criticized along with a colleague, Justice Stanley Mosk, for allegedly violating judicial ethics by leaking the decision to the press. The subsequent investigation and hearings by the Commission on Judicial Performance, characterized by much acrimony, occupied the headlines for some weeks during 1979. The court eventually reversed itself in the Tanner case, with Judge Clark writing the new opinion. For the remainder of his tenure, Justice Clark, while firmly ensconced as the court's conservative voice, won high marks for honesty and integrity, even from those who opposed his views.

When Ronald Reagan won the Presidency in November 1980, Clark was sounded out by the Presidential transition team as a possible candidate for several Washington appointments, including those of Secretary of Agriculture, Attorney General, or director of the Central Intelligence Agency. He declined them all but finally agreed to become Deputy Secretary of State after Presidential counselor Edwin Meese 3d had persuaded him that the President wanted him in the second-ranking State Department post, and after he had met with Secretary of State Alexander M. Haig Jr. The announcement of Clark's appointment on January 23, 1981 unleashed another storm of controversy.

In hearings held before the Senate Foreign Relations Committee on February 2, 1981, Clark showed himself ill-prepared for questions on foreign affairs and lacking knowledge that might have been expected of the ordinary informed citizen. For example, he could not name the heads of government of South Africa or Zimbabwe, claimed to have no knowledge of current developments in the British Labour party, and could offer no information on European reaction to proposed deployment of new United States nuclear missiles in Western Europe. Such a lack of knowledge was particularly galling to Republican committee members, such as Chairman Charles Percy, who had earlier advised Clark to study the Administration's positions in anticipation of the Senators' questions.

On February 3, 1981 the Committee on Foreign Relations voted ten to four, with three Democratic members voting present, to submit the nomination to the full Senate with recommendation for approval despite reservations, and on February 24 the full Senate confirmed Clark's appointment as Deputy Secretary of State by a vote of seventy to twenty-four. Republican Senator Charles McC. Mathias Jr. was speaking for the majority when he said that Clark would "help insure that the White House and State Department will not be operating on separate tracks." But Senator Percy cautioned that "never again can we accept a man who professes to have no knowledge in the area for which he has been nominated." The American news media had a field day with Clark's gaffes, and the foreign press was no kinder. Clark was called "a nitwit" by Amsterdam's *De Volkskrant;* a Johannesburg paper named him "Don't-Know Man"; and an editorial in the London *Daily Mirror* expressed the hope that he is "never in charge at a time of crisis."

Because there was still some work pending before the California Supreme Court, Clark did not formally resign his judgeship to be sworn in to his new post until March 26, 1981. He was, however, on the job at the State Department long before that, showing himself to be the "quick study" the President had expected. During his "on-the-job training" period he was often at his desk by 6:30 A.M., usually spending his first hour reading overnight cables and intelligence reports, and his workday sometimes extended to as much as fifteen hours. Secretary Haig included Clark in all major areas of the State Department's work and assigned him particular responsibility for policy toward El Salvador, coordination of Law of the Sea policy, and ambassadorial appointments. Clark compared his new work to that of the Court: "The decision-making process is quite similar," he observed, as quoted in the New York *Times* (March 13, 1981). "So much time to listen to the facts from the experts. Apply the law of the moment; make a decision and go on to the next issue."

Despite allegations that Clark had been placed in the State Department by the President to "ride herd" on the volatile Secretary Haig, the two at first worked well together. Clark's close White House connections helped him to provide effective support for the Secretary of State. Within a few months, Clark had proved himself able to handle more than just an administrative coordinating role. In June 1981 he represented Haig at a Paris meeting of the Organization for Economic Cooperation and Development, where he defended American "tight money" policy, and he also headed a delegation to South Africa for talks on independence for Namibia and related issues. By August his leadership in talks with Japanese officials resulted in the lifting of a threatened Japanese ban on imports of California produce after that state's infestation by the Mediterranean fruit fly. Clark also helped to draft a State Department memorandum issued in November 1981, reaffirming that human rights was "at the core" of the government's foreign policy and calling for its evenhanded application to all nations.

Clark's tenure in the State Department post was not without its problems. His expressed "disappointment" with Prime Minister Menachem Begin over Israeli raids on Iraq and Lebanon in July and his statement in December in favor of unification of Ireland were followed by hasty White House reassurances that Clark's views did not represent changes in American policy. But on the whole Clark won praise for his performance, and according to *Newsweek* (July 13, 1981), he had "added elements of wisdom and restraint" to the State Department's dealings with the White House.

By late 1981, the Reagan Administration was suffering embarrassment over a lengthy investigation of the questionable activities of national security adviser Richard V. Allen. Although Allen was cleared of charges of criminal misconduct, his lack of prudence in his financial dealings combined with questions about his administrative ability and his public feuding with Secretary of State Haig finally led to his dismissal. The proliferating rumors were confirmed when on January 4, 1982 President Reagan announced Allen's resignation from his $60,662-a-year post and appointed Clark as the new Assistant to the President for National Security Affairs.

With a trusted old friend in the security adviser's post, the President upgraded the position considerably. Whereas Allen had reported to Edwin Meese, Clark met with the President daily in personal conferences. Working from Allen's former office in the White House basement, Clark maintained the unassuming, quiet manner that had won him accolades at the State Department, where his "humility, humor, and hard work," as Karen Elliott House observed in the *Wall Street Journal* (January 6, 1982), won over the initially skeptical. In an early move to reassure conservatives that President Reagan was not abandoning their position, Clark appointed three prominent consultants of that persuasion to the National Security Council: Clare Boothe Luce, William F. Buckley Jr., and former Secretary of the Air Force Thomas C. Reed. Clark also moved quickly to institute guidelines to control leaks of national security information to the press.

After leaving the State Department, Clark found himself increasingly at odds with Haig over foreign policy issues. Like Defense Secretary Caspar Weinberger, an old friend from his California days, he favored a harder line with the Soviet Union. He supported Reagan's decision to ban American-designed equipment for the Soviet natural gas pipeline to Western Europe and was more critical of Israel than Haig had been. Reportedly, Clark played a key role in persuading the President to accept Haig's resignation as Secretary of State on June 25, 1982.

Under Clark a series of critical studies was initiated by the National Security Council, aimed at achieving a more coordinated national security strategy. The most important of these was an extended analysis of American military objectives and capabilities on a global scale, under the direction of Thomas C. Reed. "Bill is not Henry Kissinger conceptualizing a world order and then flying off in the dark to carry it out," one White House staff member has commented, as quoted in *U.S. News & World Report* (April 12, 1982), "but he's very effective in making sure the President maintains control."

William P. Clark was married on May 5, 1955 in Switzerland to Joan M. Brauner, a Czechoslovakian refugee who was living in Germany while he was stationed there with the Army. They have five children, Monica, Peter, Nina, Colin, and Paul. According to Charles Fenyvesi of the Washington Post (January 14, 1982), Joan Clark "describes herself as content being a nineteenth-century wife to a workaholic husband." The Clarks, who maintain a small Washington apartment in addition to their 900-acre ranch near Shandon in San Luis Obispo County, California, share a love of classical music, particularly Mozart, and they are regular churchgoers of conservative Roman Catholic persuasion, preferring the Latin mass. Clark likes to collect and restore buggies and antique horse-drawn farm implements, but he no longer has the six-seat Cessna airplane he used to fly. Clark's financial disclosure statement indicated that he had at least $160,000 in investments, mainly in real estate. His wife and children have holdings in the family-owned Clarkland Company, a ranch realty and land management corporation.

Six feet two inches tall, with black hair, brown eyes, and a ruddy complexion, Clark fits the image of the good-natured Western cattleman. Mary McGrory, writing in the *Guardian* (January 31, 1982), described him as having a "boyish and benign face" and looking like "a Norman Rockwell version of a judge." Clark favors three-piece suits and cowboy boots and shares President Reagan's love of riding. He maintains his memberships in the California Cattleman's Association and Rancheros Visitadores. In the words of Charles Fenyvesi, "For Clark, the middleman, mediation is the message, a friendlier world is the goal. The emblem is that easygoing smile . . . a copy of the Reagan smile. It is as soothing as jellybeans."

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Cohen, William S(ebastian)

Aug. 28, 1940- United States Senator from Maine; author. Address: b. 1251 Dirksen Senate Office Building, Washington, D. C. 20510; h. 1632 Maddux Lane, McLean, Va. 22101

Maine's senior United States Senator, the relatively young Republican William S. Cohen, first came to national attention dramatically in the summer of 1974, when as a first-term Congressman serving on the House Judiciary Committee, he resisted political pressure by voting to recommend the impeachment of President Richard Nixon for complicity in the Watergate cover-up. On his election to the Senate in November 1978, a political reporter for *Time* called him "one of the G.O.P.'s brightest new stars." The voting record that he compiled during his three terms in the House had often earned a higher rating from liberal interest groups than from rightists. In the Senate he has emerged as an influential and in some respects an increasingly more conservative member of the Armed Services Committee who continues on occasion to articulate independent convictions.

William Sebastian Cohen was born in Bangor, Maine on August 28, 1940, the son of Reuben Cohen, a Russian-Jewish immigrant, and Clara (Hartley) Cohen, an Irish Protestant. He has a brother, Robert, and a sister, Marlene. Their father owned and ran a family bakery that only recently, after almost fifty years of operation in the same location, he lost to an urban-renewal program. In accordance with his father's desire that he have a Jewish upbringing, at the age of seven Cohen began to attend Hebrew school. For six years he prepared for the Bar Mitzvah, but he gave up that goal when he learned that he would first have to take part in a religious-conversion ceremony. He admired the integrity and self-esteem of his mother, who had not converted to Judaism, and in his book *Roll Call* (1981) he described her as "a woman of fierce independence and iron will against all the social pressures for conformity."

A natural athlete, Cohen spent much of his boyhood at the local YMCA playing basketball, a sport in which his father enthusiastically encouraged him. At Bangor High School he was cocaptain of the varsity basketball team and in his senior year earned All-State basketball honors. Similarly, while in Bowdoin College, which he entered in 1958, he excelled as a basketball player, becoming a member of the All-State and the New England Hall of Fame teams. In college he was also a James Bowdoin scholar in 1961-62, an alumni fund scholar in 1962, an undergraduate research fellow, and the winner of the Sewall Latin Prize and the Emery Latin Prize. He majored in Latin with the objective of a career in teaching. But after taking his B.A. degree in 1962, he enrolled in Boston University Law School to study for his LL.B. degree, which was awarded cum *laude* in 1965. Before graduation he had been a member of the law review and had served on its editorial board; afterward, in 1965-66, he was assistant editor in chief of the *Journal of the American Trial Lawyers Association*.

Admitted to the Maine bar in 1965, Cohen became a partner the following year in the Bangor law firm of Paine, Cohen, Lynch, Weatherbee & Kobritz. As he built up his private law practice, he also worked as an instructor in Husson College in Bangor in 1966 and the University of Maine in Orono from 1968 to 1972 and as assistant county attorney for Penobscot County from 1968 to 1970. "I drifted into local politics initially as a means of advertising my talents as a lawyer," Cohen wrote in *Roll Call*, "but ultimately as an escape from the practice of law itself." After serving from 1967 to 1969 as a member of the Bangor board of appeals he won a seat on the city council. During his three years as a councilor, from 1969 to 1972, he was chairman in 1970-71 of the finance committee and at the same time a member of the city's school board. Meanwhile, he ran for the office of mayor and was elected in 1971.

Mayor Cohen remained in local politics only briefly. In 1972 Democratic Representative William Dodd Hathaway decided to run for Margaret Chase Smith's seat in the Senate, thereby leaving a vacancy for the Second Congressional District that Cohen became eager to fill. In his vigorous, grass-roots campaign against Democrat Elmer H. Violette for the House of Representatives, he walked 600 miles across the district to talk to voters and "find out what is on people's minds." He was elected to the Ninety-second Congress with 53 percent of the vote, and as the only major Republican winner, he was soon regarded as the nominal head of his party in Maine. Before going to Washington he attended an experimental course in late 1972 at Harvard's John F. Kennedy Institute of Politics.

Throughout his three terms in the House of Representatives Cohen's major committee assignment was to the Judiciary. He also served during his first term on the Merchant Marine and Fisheries Committee and during his second and third term on the Small Business Committee and the Select Committee on Aging. When he entered Congress his more knowledgeable colleagues had advised him against indicating preference for the Judiciary Committee because there would not be any direct benefits to his constituents that he could show in a reelection campaign. As he recalled in *Roll Call*, "I rejected the advice. Fate played its ultimate trick on me and turned my assignment to the Judiciary Committee into a rendezvous with history."

Responding to reports of a Presidential involvement in covering up the Watergate scandal, in February 1974 Congress directed the Judiciary Committee to investigate possible grounds for impeaching Richard Nixon. In May Cohen crossed party lines to cast the deciding vote in favor of a Democratic motion informing the President that he had failed to comply with the committee's subpoena for White House documents and tapes. His vote angered many Republicans, particularly among his own constituents. Since his district was almost evenly divided among Republicans, Democrats, and independents, Cohen had a precarious course to navigate during the Judiciary Committee hearings. He found his responsibility, as he was quoted as saying in the *Christian Science Monitor* (June 20, 1974), "the most troublesome, the most perplexing, the most distressing, and certainly the most challenging" in his career. In a decision made all the more difficult to reach because his was considered one of the four swing votes, in late July 1974 he joined a few other Republicans to vote, along with all the Democrats on the committee, in favor of the first two articles of impeachment.

Cohen's vote of conscience on that historic occasion won him national prominence and the support of his home district. One constituent, a waitress at the Astoria Restaurant in Bangor, told reporters, as quoted in *Newsday* (August 6, 1974), that she respected his decision because "he's studied up on this thing, and everyone knows Billy Cohen is sharp as a tack. After all, he's a hometown boy and people trust him here." The Bangor chapter of Jaycees nominated him as one of the nation's ten most outstanding men for the year. With that kind of support, Cohen easily won reelection in 1974, defeating a potentially strong opponent, Markham L. Gartley, a Vietnam veteran. In 1976, running for his third term in the House, Cohen extended his margin of victory to 77 percent of the popular vote.

Beginning with his freshman year in the House, Cohen acquired a reputation as a moderate-to-liberal Republican whose voting record by no means adhered to party lines. During 1973, for example, he opposed President Nixon's position by favoring appropriations for the Public Works and Economic Development Act and the minimum wage increase. He also approved funds for the Older Americans Act, the Peace Corps, NASA, and foreign aid. The liberal Americans for Democratic Action gave him an approval rating of 52 percent, while the conservative Americans for Constitutional Action rated him only 27 percent. The corresponding figures for the following year were 64 percent and again 27 percent.

In the Ninety-fourth Congress, Cohen's ADA rating rose to 74 percent in 1975, but dropped to 50 percent in 1976, when the ACA gave him only 18 percent, as compared to 54 percent in 1975. He objected to reducing defense funds and to cutting military aid to South Korea. On domestic issues he voted against deregulation of natural gas prices and against the repeal of the Hatch Act, which prohibits federal employees from partisan political activity. In opposition to a position taken by President Gerald R. Ford, he supported the establishment of a consumer protection agency. Other key votes indicate rejection in 1977 of a delay in enforcing auto-pollution controls and approval in 1978 of the Kemp-Roth bill to slash income tax rates by one-third over a three-year period. He also supported the proposed Equal Rights Amendment by voting in 1978 against a measure to permit states to rescind their ratification of the ERA during the proposed extended period of thirty-nine months for its ratification by other states.

When, in 1976, Maine's Democratic Senator Edmund S. Muskie was completing his third term in the Senate, Cohen considered challenging him for the seat in the November election. The celebrity that had befallen the young Representative because of his impeachment vote would have made him a credible candidate, but he decided against the race. "Even though the opinion polls showed me running ahead of Muskie, it would take a fistful of four-leaf clovers, in addition to more than half a million dollars, to win the election," he explained in *Roll Call*. His next opportunity occurred in 1978, when the Senate seat of the Democratic incumbent Hathaway came up for election. In the Republican primary Cohen was unopposed for the nomination. By the end of his last year in the House, he had increased his ACA rating to 58 percent, a slight shift to the right that also marked his strategy against an opponent whose liberalism he did not try to match. He attacked Hathaway's backing of the Panama Canal treaties, for example, maintaining that if he had been in the Senate he would have rejected them. In other appeals for Conservative votes he argued against Hathaway's favorable stand on strategic arms negotiations with the U.S.S.R. and on government spending. On a matter close to home, moreover, he assailed the Hathaway-backed Dickey-Lincoln hydroelectric dam project on the St. John River in northern Maine, which would destroy a canoeing river and some 88,000 acres of timberland. As reported in *Politics in America* (1982), "He also worked for Democratic votes, concentrating his efforts in such places as Portland's Irish-Catholic Munjoy Hill section."

The race for the Senate was also seen as a contest between individuals, as well as one involving issues. According to the *New Republic* (June 3, 1978), it was "a classic confrontation of old-style politics versus new, and of wildly divergent political personalities: 'style versus substance,' one of Hathaway's aides called it recently, in a superficially plausible gibe. Only slightly less gibing is the Hathaway campaign slogan, 'workhorse versus showhorse.'" In the three-way battle Cohen won 56 percent of the vote—212,294 to Hathaway's 127,327 and independent Hayes Gahagan's 27,824.

Once elected to the Senate, Cohen moved more perceptibly to the right, some observers noted, particularly on defense and foreign policy issues. Even before being sworn into his office, in a press interview in late 1978 he criticized President Jimmy Carter's recognition of the People's Republic of China and urged that the United States maintain strong relations with Taiwan. He vigorously opposed adoption of the Salt II treaty, believing that United States negotiators had not taken a hard enough stand with the Soviet Union. In 1979 he was cosponsor of an amendment to increase appropriations for Selective Service, but his proposal was tabled. His views on national security reflected in part his membership on the Senate Armed Services Committee and his chairmanship of its subcommittee on manpower and personnel. He was also a member of the sea power and force projection subcommittee and the strategic and theatre nuclear forces subcommittee. In 1981 he joined several other members of Congress, including

Senator Gary Hart of Colorado and Senator Sam Nunn of Georgia, in forming a military-reform caucus that advocated strengthening America's defense capacity through increased, but more efficient, military spending. The reform group also called for the building of diesel-electric submarines and new light aircraft carriers and for more research on the vertical short takeoff and landing aircraft (V/STOL).

Other committees on which Cohen serves as a Senator are the Governmental Affairs, of whose oversight of government management subcommittee he is chairman, the Special Committee on Aging, and the Select Committee on Indian Affairs, of which he is chairman. In 1979 he was the only member of the Governmental Affairs Committee to vote against the creation of a separate Department of Education, fearing that it would lead to greater federal control of schools. His Senate voting record in domestic legislation also shows opposition to a bill authorizing $1.5 billion in federal loan guarantees to the Chrysler Corporation and endorsement of a moratorium on new construction permits for nuclear power plants and of increased windfall profits taxes. Remaining a committed environmentalist, he continued to oppose the Dickey-Lincoln Dam project in Maine and refused to support the construction of the Tellico Dam in Tennessee because it threatened the endangered snail darter fish. He approved a proposal to establish a "superfund" to provide federal money for the cleanup of toxic wastes and a bill to set aside over 100,000,000 acres of Alaskan land into conservation units.

Well before the 1980 Presidential race, in September 1959 Senator Cohen announced his preference for Republican candidate Senator Howard Baker, for whom he shortly afterward campaigned energetically in Maine in preparation for a straw vote for Republicans at an informal convention in Portland. Although he was expected to be an easy winner, however, Baker ran only second to George Bush. After the resumption of Republican control in Washington in 1981, Cohen, a fiscal moderate, generally backed President Ronald Reagan's economic recovery program. He also came to Reagan's support, though reluctantly, in October of that year on the crucial issue of the proposed sale of five Airborne Warning and Control System (AWACS) surveillance planes to Saudi Arabia. As a champion of Israel, Cohen had protested Reagan's motion until the day of the vote, when he made the anguished announcement that he was switching his vote because he had "concluded that Israel is in a classic no-win situation" and that if the sale were blocked Israel would be made "a scapegoat."

Among Cohen's tributes are LL.D. degrees from the University of Maine and from several Maine colleges—St. Joseph's, Western New England, Bowdoin, and Nasson. In 1974 *Time* magazine included him on its list of America's 200 future leaders; in 1975 the national Jaycees chose him as one of the ten outstanding young men of the year; in 1976 the Boston University Alumni Association gave him its Distinguished Public Service Award; and in 1978 the New England Society of New York City named him "New Englander of the Year." Cohen's church is the Unitarian-Universalist.

Many of Cohen's constituents and colleagues admire his literary achievements. Writing poetry is for him a hobby that he can enjoy whenever he has a few moments for relaxation, on an airplane trip or after work. "It's not great poetry—but for me it is important to try to freeze time. . . . The poems are like photographs—I can go back and read them and experience the whole sensation I felt when I wrote it," he told Barbara Gamarekian of the New York *Times* (April 12, 1978). Some of his poems have political themes; others deal with private emotions such as his love for his wife and children. Although he once said they were too personal to interest the general public, he published thirty-six of them during his campaign for the Senate in *Of Sons and Seasons* (Simon & Schuster). His second book, *Roll Call: One Year in the United States Senate* (Simon & Schuster, 1981), is a journal that he intended to "serve as a lens, clouded as it is with prejudice and passion, that will allow the viewer to see the flowing metamorphosis of power, people, and events" of 1979. In collaboration with Kenneth Lasson, he is also the author of *How to Get the Most Out of Washington* (Facts on File, 1982), which guides citizens in solving problems that involve the federal bureaucracy. He occasionally contributes to the Op-Ed pages of the Washington *Post* and New York *Times*.

While a freshman at Bowdoin, William S. Cohen met Diane Dunn of Fairfield, Maine, whom he married on January 6, 1962. They have two sons, Kevin and Christopher. His wife is a landscape and portrait painter. In a review of *Roll Call* for *Book Week* (February 22, 1981) T.R. Reid wrote that Cohen "is known on Capitol Hill as a bright, hard-working, smooth-talking moderate—the very model of the modern media-oriented senator." The critic for the New York *Times Book Review* (March 1, 1981), Robert Sherrill, agreed: "He is not your standard political hack." Lithe and personable, he stands slightly under six feet tall and weighs 170 pounds. Besides playing basketball and working out in the Senate gym, he pitches for the Republicans in their annual Congressional baseball games against the Democrats.

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Cullberg, Birgit

Aug. 3, 1908- Swedish choreographer. Address: b. The Cullberg Ballet Company, Svenska Riksteatern, Rasundavägen 150, S-171 30 SOLNA, Sweden

Because of its frank, unsentimental treatment of the universal themes of love, rejection, loneliness and death, the work of Birgit Cullberg has often been compared to that of her compatriot Ingmar Bergman, the film director. A latecomer to dance, Miss Cullberg was trained as a painter, and she brings to her ballets a painter's sense of organic composition and eye for detail. Her ballets are distinguished by inventive movements, derived from both the classic and modern dance vocabularies, theatrically, and a raw, almost primitive force. Although her range is enormous, she is best known in the United States for her choreographic translations of such dramatic classics as *Medea, Lady From the Sea,* and above all, *Miss Julie,* which is in the repertory of more than twenty dance companies. Miss Cullberg currently shares the directorship of the Cullberg Ballet Company with her son, Mats Ek.

The daughter of Carl Cullberg, a bank director, and Elna (Westerström) Cullberg, Birgit Ragnhild Cullberg was born on August 3, 1908 in Nyköping, Sweden. Perhaps inspired by the many dance recitals she attended as a child, Miss Cullberg often devised dances for her own amusement, but she never intended to study dance, much less make it her life's work. Instead, after completing her secondary education, she attended an art school in Stockholm for two years, then went on to the University of Stockholm, where she majored in literature and art history. While she was a student there, Miss Cullberg chanced to see a performance by the Ballets Jooss, the avant-garde company headed by the expressionistic German choreographer Kurt Jooss. His highly theatrical creations reawakened her interest in dance, and she immediately signed up for classes with a modern dance teacher versed in his revolutionary free movement techniques.

Following her graduation from the University of Stockholm, Miss Cullberg enrolled at the Jooss-Leeder School of the Dance at Dartington Hall in Devon, England. Her training during her four years there included lessons in classical and free movement techniques, costume and set design, musical accompaniment, choreography, and Labanotation—a script method for recording dance movements devised by Rudolf von Laban. A few months after her return to Sweden, in 1939, she made her first professional appearance as a character dancer in one of Stockholm's literary cabarets. The following year, she and five other Jooss-trained dancers formed the Cullberg Ballet, which performed in night-club revues and gave recitals in a small theatre in Stockholm. As the troupe's principal choreographer, Miss Cullberg created a number of short solos for herself, mostly animal-movement studies and humorous psychological sketches, and a few small-scale group works, most notably *The Mermaids* and the satirical *Propaganda and Offensive.* To increase her dance vocabulary, she studied classical ballet with Lillian Karina in the 1940's.

Following her marriage, in 1942, to Anders Ek, an actor, and the births of her son, Niklas, in 1943, and her twins, Mats and Malin, a few years later, Miss Cullberg cut back on performing to spend more time with her family, but she continued to take her regular ballet class, and in the mid-1940's she began writing ballet criticism for *Dagens Nyheter,* a daily newspaper. She also worked off and on on a book, *Baletten och vi (Ballet and Us),* which was published in 1952 by C.W.K. Gleerup Bokförlag. In 1967 the quarterly *Dance Perspectives* devoted its entire spring issue to an English translation of the book, retitled "Ballet: Flight and Reality."

In 1946 Miss Cullberg and Ivo Cramer, a fellow choreographer, formed the Swedish Dance Theatre as a showcase for their experimental works. Among Miss Cullberg's contributions to the group's repertory were *The Three Musketeers* (Verdi) and *Reap, Reap Oats,* to a series of folk songs. A public success in its homeland, the Swedish Dance Theatre also scored with audiences in the other Scandinavian countries and in the Netherlands and Czechoslovakia, but because of financial difficulties it was disbanded in 1948.

During a brief trip abroad on a travel fellowship the next year, Miss Cullberg saw a performance of Roland Petit's dramatic ballet *Carmen.* Fascinated by that choreographic translation of Prosper Merimée's novel and Bizet's opera, she decided to re-create a Swedish classic: *Miss Julie*, Strindberg's one-act melodrama about a restless young noblewoman who seduces her butler, then, tormented by her debasement, commits suicide. As the choreographer explained in *Ballet and Us*, she chose *Miss Julie* because she saw in its "useful contrast of styles" between the aristocracy, as personified in the willful, haughty Miss Julie, and the peasantry, as represented by the common, brutish butler, Jean, "a natural reason" for using both classic and modern dance vocabularies. She employed the classical idiom for Miss Julie, whose nervous, mercurial temperament is expressed in quick, darting *pointe* work, and for Jean, too, as long as he appears in his butler's livery, but when he is in the barn, among his own kind, he is given loose, free movements derived mainly from the Jooss technique of subtly shifting the center of gravity.

Miss Julie, with music by Ture Rangström, was given its world premiere by the National Theatre Center on March 1, 1950 in Västeras, Sweden, with Elsa Marianne von Rosen in the title role, Julius Mengarelli as Jean, and the choreographer herself as the earthy cook. Six months later it was staged, with the same dancers in the principal roles, by the Royal Swedish Opera Ballet. Critics were enthralled by Miss Cullberg's skillful and, at times, almost literal translation of Strindberg's words into movements. One—Olin Downes, reviewing a later performance by the company for the New York *Times* (July 19, 1953)—went so far as to say that the ballet had "better cohesion" and was "more convincing" than *Miss Julie* as a play.

At the request of Erik Bruhn, the great Danish *danseur noble*, who longed to play the role of the sadistic Jean, American Ballet Theatre obtained *Miss Julie* for its repertory in 1958. Although she had some reservations about Bruhn's suitability for the role, Miss Cullberg, who was eager to have her ballet presented in the United States, agreed to come to New York City to supervise the staging. In his New York *Times* (September 19, 1958) review of the ballet's American premiere, which featured Bruhn and Violette Verdy in the leading roles, John Martin extolled Miss Cullberg's "strong and tense dramatic sense," "keen psychological awareness," and "fresh, economical, and telling" choreographic invention. Because of its meaty leading roles, *Miss Julie* has become a favorite with principal dancers. Among those ballerinas who have managed to put their individual stamps on the title role, offering characterizations ranging from the cruel bitch to the mischievous innocent, are Maria Tallchief, Kirsten Simone, Toni Lander, Eva Evdokimova, Cynthia Gregory, and Galina Panova. The most notable interpreters of the difficult part of the butler are Rudolf Nureyev, Henning Kronstam, and Bruhn, whose servile yet arrogant Jean remains, in the opinions of most critics, the definitive portrayal.

On the heels of the initial success of *Miss Julie* in 1950, Miss Cullberg unveiled, in October of that year, three new ballets, which she had created for the National Theatre Center: *The Stone Portal* (Bartók), based on Franz Kafka's *The Trial*, *The Countess Paprika*, a frothy confection set to music from several operettas, and *Medea* (Bartók), a compelling and remarkably accurate recreation of Euripides' tragedy that even included the traditional Greek chorus, in the form of a sixteen-member corps de ballet, to react to and comment on the action. An instant hit, *Medea* was subsequently staged by the Royal Swedish Ballet, in 1953, and the New York City Ballet, in 1958.

Miss Cullberg and her husband had parted in 1949, and the anger, loneliness, and despair she felt after their separation is reflected in her choreography for *Medea*, especially in the tortured, angular movements of Medea herself. Following her customary practice, Miss Cullberg had worked out all the characters' movements alone. "I must feel the motion in my body, must test its worth with music in an empty room, and at the same time, think out or see with my inner eye the corresponding movements of the other dancers. . . ," she wrote in *Ballet and Us*. "As choreographer of a dramatic ballet, one must both live in the role and think of the dancers' special types and abilities. Personal instruction here is about the same as in the case of the spoken drama, with the difference that the choreographer replaces both the writer and the director." According to Melissa Hayden, who danced the title role in the New York City Ballet's production, Miss Cullberg, in teaching *Medea* to the company, demonstrated even the smallest detail—the position of the hands, the tilt of the head—and explained the dramatic motivation behind every step and gesture.

For many American critics, *Medea* was the highlight of the New York City Ballet's 1958-59 winter season. John Martin was among those reviewers who praised the ballet without reservations. "There is not a superfluous phrase, a meaningless gesture, an item of mere decoration in the choreography from end to end. . . ," Martin observed in the New York *Times* (November 27, 1958). "It is part of [Miss Cullberg's] singular talent to be able to develop in terms of dance . . . the most vivid emotional transitions, and to develop them with subtlety and perception." One of the few dissenters was Walter Terry, then the dance critic for the New York *Herald Tribune*. Although he appreciated the ballet's theatricality and the sheer dramatic passion of Medea's anguished solo, he thought the work as a whole paled in comparison to Martha Graham's masterful treatment of the same story in *Cave of the Heart*.

In 1951 the Royal Swedish Ballet hired Miss Cullberg as its ballet mistress and resident choreographer. Over the next few years she created for the company a number of short ballets, including *The Young Swain and the*

Six Princesses, with music by the Swedish composer Gösta Nystroem, *Pas de Coq* (Rossini), a humorous pas de trois about two hens competing for a rooster's attention, and an abbreviated version of *Romeo and Juliet* (Prokofiev). She also devised, in 1956, the dances for a coproduction by the Royal Opera and the Royal Dramatic Theatre of *A Midsummer Night's Dream*.

When Mary Skeaping, the artistic director of the Royal Swedish Ballet, reorganized the company along more classical lines in the mid-1950's, Miss Cullberg left to become a free-lance choreographer. Her first commissioned work was *Moon Reindeer* (Knudaage Riisager), which she created for the Royal Danish Ballet in 1957. Inspired by the Lapp legend about Aili, an enchanted maiden who, on moonlight nights, assumes the form of a rare white reindeer and lures hunters to their deaths, *Moon Reindeer* is a choreographic trial by fire for ballerinas. For Aili's magical onstage transformation from woman to reindeer Miss Cullberg devised some of her most distinctive and challenging choreography, requiring from the dancer a classical technique and dramatic range comparable to that demanded by the dual role of Odette/Odile in *Swan Lake*.

First performed in Copenhagen on November 22, 1957, with Mona Vangsaae as Aili, *Moon Reindeer* was so well received by Danish dance critics and audiences that it was later produced by both the Royal Swedish Ballet and American Ballet Theatre. While they admired the performance of Lupe Serrano, who danced the role of Aili in the work's American premiere, in 1961, New York reviewers were, on the whole, less impressed by *Moon Reindeer* than their Scandinavian counterparts, most contending that it would benefit from judicious tightening.

Birgit Cullberg and Anders Ek were reunited in 1959, and later in the year, both joined the newly formed Stockholm City Theatre, he as a leading actor, she as a director. "I am not intimidated by the words," Miss Cullberg told Vernon Young in an interview for the New York *Times* (October 23, 1960), "because in any deeply conceived play everything is its action. Words are as organic as gesture." Miss Cullberg directed her husband in highly successful stage productions of *Miss Julie* and *Othello*, then resigned her post because it did not leave her enough free time for her choreography.

A few months later, Miss Cullberg went to New York City, where she fashioned two new works for American Ballet Theatre: *Adam and Eve* (Hilding Rosenberg), an oddly touching, yet witty pas de deux that traces the couple's history from their creation to their expulsion from Eden, and *Lady From the Sea* (Riisager), a one-act dramatic ballet based on Ibsen's play of the same name. A striking theatrical piece distinguished by unusually inventive movements, especially in the lyrical "underwater" dream sequence in which the restless Ellida—the lady of the title—and her sailor-lover danced in slow motion, *Lady From the Sea* quickly became an audience favorite and remained in the company's repertory for several seasons. A less successful ballet from that productive period was *Odysseus* (Einar Englund), an occasionally sketchy condensation of Homer's *Odyssey* commissioned by the National Ballet Theatre of Finland for its North American tour in 1961.

When a Swedish producer asked her, in 1961, to create a ballet especially for television, Miss Cullberg eagerly accepted. Intrigued by the choreographic and artistic possibilities of the new medium, she came up with a unique approach to televising ballets that takes into account the built-in limitations of the small, rectangular television screen. Drawing on her training as a painter, she treated the screen as an empty canvas and "fit characters in movement into the frame," as she expressed it in her article "Television Ballet," which Walter Sorell selected for publication in his collection *The Dance Has Many Faces* (1966). "The important thing is that the choreographer while creating the ballet sees all the time in his mind the movements through the rectangular frame, and not on a stage floor." To that end, she restricted her dancers to a triangular space that corresponded exactly to the angle of vision of a single, stationary camera.

The demonstration piece for Miss Cullberg's novel technique, *The Evil Queen* (Dag Wirén), a dance-drama based on the fairy tale Snow White, won her the Prix d'Italia at an international radio and television festival in Pisa, Italy in 1961. In later televised ballets, she used several stationary cameras, positioned at different heights, and experimented with such technological advances as the chromo-key, which separates an image from its background. Among her many television credits are *School For Wives* (Rossini), an adaptation of Molière's comedy, *Peer Gynt*, set to a commissioned score by the contemporary Norwegian composer Gunnar Sonstevold; *Red Wine in Green Glasses* (Beethoven), a pastoral pas de deux inspired by incidents in the life of Karl Bellman, the eighteenth-century Swedish poet, that earned her, in 1971, a second Prix d'Italia; and rechoreographed versions of *Miss Julie* and *Lady From the Sea*.

Although Miss Cullberg returned to Sweden from time to time, she spent much of the early 1960's abroad, staging and creating ballets for dance companies in the United States, Denmark, Germany, Chile, and other countries. Recognizing her importance to the continued development of ballet in Sweden, the Swedish government decided, in 1967, to establish the Cullberg Ballet Company as a showcase and a workshop for Miss Cullberg's work. Part of the Swedish National Theatre Centre, the company is subsidized by the federal government and by the city of Stockholm, its home base. The rather limited repertory for the company's first season included five new Cullberg ballets, including *Dialogue* (Sven-Erik Bäck), *I Am Not You* (Bjarne Brustad), based on the legend of Phaedra, and the erotic pas de deux *Spawning Ground* (Carlos-Raaijmakers). Just two years later, the young company stunned audiences at the Paris International Dance Festival, where it was awarded two gold stars—one for its outstanding performance as an ensemble and one for the exceptional individual performance as soloist of her son Niklas Ek.

The nonranked Cullberg Ballet Company, which usually numbers about two dozen dancers, constantly refreshes its adventurous repertory with new works. Over the years Miss Cullberg has selected as supplements to her own ballets such modern classics as Jooss's *The Green Table*, Flemming Flindt's *The Lesson*, and Maurice Béjart's *Firebird* as well as contemporary pieces by Jiri Kylian, Lar Lubovitch, Alvin Ailey, Giuseppe Carbone, and Mats Ek. Miss Cullberg herself has contributed one or two new ballets annually, among them an abridged *Romeo and Juliet* (Prokofiev), *Eurydice Is Dead*, an updated, expressionistic recounting of the Orpheus legend set to the musical score from the motion picture *The Battle of Algiers*, and the comic pas de deux *Pulcinella* (Stravinsky).

Like many of the company's newest works, Miss Cullberg's most recent creations have socio-political or humanistic themes. In three visually stunning theatre pieces—*Report*, *At the Edge of the Deep Forest*, and *War Dances*, all set to emotional musical scores by Allan Pettersson, the contemporary Swedish composer—she shows a world in turmoil, seemingly trapped in a circle of violence, oppression, tyranny, and war. Yet in each work, perhaps most movingly in the visionary *War Dances*, her first full-length ballet, her unwavering faith in mankind and her confidence in a better future shine through.

With her steel-rimmed spectacles and her gray hair pulled severely back into a bun, Birgit Cullberg reminded one interviewer more of "an ascetic schoolmarm" than a choreographer or dancer. Despite her years, Miss Cullberg continues to perform occasionally. As recently as 1977 she astounded critics and balletgoers with her technically strong, energetic portrayal of the earth-mother figure who, in a frenzied solo, exhorts her downtrodden neighbors to revolt in Mats Ek's *Soweto—South Africa*. According to Erik Naslund, in his review of a performance of *Soweto* for *Dance News* (September 1977), Miss Cullberg "danced the final scene where she tears down the backdrops of the theatre with such intensity that one almost feared for her life. It was absolutely astonishing and completely fascinating."

A personable and matter-of-fact woman, Miss Cullberg readily agrees to interviews, and she talks freely about ballet and about her company, but hardly ever about herself. She and her husband eventually divorced, but after his death a few years ago, she created, in his memory, *Dreams of Love and Death*, an affecting meditation on their life together. Both of her sons have chosen to follow in her footsteps: Niklas, a principal dancer with the Royal Swedish Ballet and a frequent guest artist with his mother's company, is acknowledged to be one of the finest dancers in the world, and Mats is a prolific choreographer. Her daughter, Malin, is an actress. She has several grandchildren.

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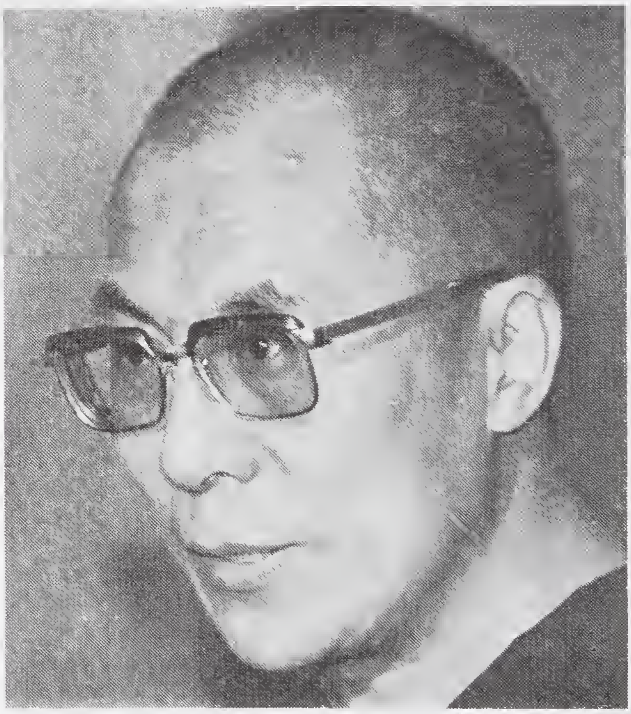

Dalai Lama

June 6, 1935- Buddhist religious leader; former ruler of Tibet. Address: Thekchen Choling, McLead Ganj, 176219 Kangra District, Himachal Pradesh, India

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

Few persons in the twentieth century have been forced to undergo such a wrenching passage from an ancient world to the modern one as the fourteenth Dalai Lama of Tibet. Enthroned in 1940, at the age of four, as the most recent incarnation of a line of Dalai Lamas who have served as the spiritual and temporal heads of the Tibetan theocracy since the seventeenth century, he was thrust prematurely into the role of a true political leader in 1950, when Communist China invaded and occupied his country. Throughout most of the 1950's he performed a delicate balancing-act, trying to appease the Chinese while preserving as much autonomy as possible for Tibet. But after a nationalist rebellion was crushed by the Chinese in 1959, the Dalai Lama was forced to flee to India, where he has lived ever since. During his more than twenty years of exile, he has tried to maintain the world's interest in the cause of Tibet's independence, and at the same time has performed the complicated duties incumbent on a revered leader of one of the major branches of Buddhism.

In the process, the Dalai Lama has had to come to terms with the ideologies, technologies, and diplomacy of the secular Western world, from which Tibet had remained in almost complete isolation throughout its history. He has traveled widely in Asia and Europe and in 1979 made his first visit to the United States, touring the country for seven weeks. The author of several works on Buddhist theology and practice, he has written an autobiography *My Land and My People* (McGraw-Hill, 1962), that has been well received in the West.

In recent years the Dalai Lama has patiently negotiated with the Chinese over the terms of his return to Tibet, which has at times seemed imminent, but he has repeatedly announced that he will not return until matters improve for his countrymen. "My people are suffering terribly for want of basic things like food, shelter, and the freedom to move about," he told a reporter for *Newsweek* (September 17, 1979). "The problem is not religion, ideology, or racism by the Chinese, but the fact that they treat us as inferiors. . . . I will not return until the people themselves say they are satisfied with their society."

According to Tibetan religious belief, the life of the fourteenth Dalai Lama began on the date of the death of the thirteenth ruler, which occurred on December 17, 1933. The Dalai Lamas are believed to be the earthly incarnation of the Bodhisattva Chenrezi, or Avalokitesvara, the Lord of Compassion. A bodhisattva is a person whose virtue is such that although he has transcended the cycle of birth, death and rebirth, he allows himself to be reborn for the sake of helping mankind. Thus, when the Dalai Lama dies, his spirit chooses another earthly form, sometimes after a delay of some years, and it is the duty of the hierarchy of Lamaist monks, guided by portents, to find and identify the new Dalai Lama.

Curious cloud formations and other omens suggested that this time the Dalai Lama would be born in a northeasterly direction from Lhasa, Tibet's capital. A high-ranking monk, gazing into a holy lake after prolonged prayer, saw a vision of a great monastery roofed in jade and gold, and nearby, a peasant's house with turquoise tiles and oddly shaped gutters. Search parties fanned out over the country, and in the Kokonor region of Tsinghai, a part of Tibet near the Chinese border, the monastery and house were found. Two monks entered the house disguised as merchants and were greeted by a two-year-old boy who climbed on the lap of the leading monk and grabbed a rosary he was wearing, which had belonged to the Dalai Lama. In a long series of tests, the boy distinguished between objects belonging to the Dalai Lama and faked duplicates, and he was found to possess all the correct physical characteristics, including long ears, moles in the right places on his torso, and two vestigial bits of skin at the shoulder-blades, indicating the two other arms possessed by the Bodhisattva.

The boy the monks had found was born on the fifth day of the fifth month of the Wood Hog Year of the sixteenth cycle of the Tibetan calendar, or June 6, 1935, in the village of Taktser. Known by the name of Lhamo, he was the next-to-youngest of five children born to Chokyong Tsering and Sonam Isomo, a peasant couple of Tibetan stock. When the Lamaist hierarchy concluded that he was the Dalai Lama, prolonged negotiations began with the prerevolutionary Chinese governor of the region, who demanded large sums of money. Finally an agreement was reached; the Dalai Lama was escorted to the holy city of Lhasa; and on February 22, 1940 he was formally installed on the Lion Throne. He was now addressed as Gyalwa Rinpoche, meaning "the victorious and precious," or as Kundun, meaning "the presence." "Dalai" means "ocean," a symbol of infinite wisdom to Tibetan Buddhists.

Once crowned, the young god-king was installed in the spectacular 1,000-room Potala Palace overlooking Lhasa, where he was educated while a regent governed the country until the Dalai Lama came of age at eighteen. Tibet at the time was a thoroughly feudal theocracy where religion pervaded every aspect of life, and perhaps one-fourth of its male inhabitants lived as monks in monasteries. As not only the absolute monarch of Tibet but also its central religious figure, the Dalai Lama had to be instructed in the scripture, metaphysics, and ceremonies of the Gelugpa, or "Yellow Hat," sect of Buddhism to which most Tibetans adhere. The boy soon impressed his tutors and occasional Western visitors with his acute intelligence and enormous curiosity. Besides his religious subjects, he independently studied English, mathematics, and world geography, and developed a fascination with machines.

No amount of education, however, could defend the Dalai Lama or Tibet against the converging forces of history. Considering Tibet a part of its territory, China has at times exercised a vague suzerainty there, but in 1912 the thirteenth Dalai Lama declared his country fully independent and expelled Chinese residents. In 1949, with Mao Tse-Tung's armies victorious, the Chinese again began to harass

Tibet, and in October 1950 the Communist armies poured over the border. Pledging to "free three million Tibetans from imperialist aggression," the Chinese crushed the primitive Tibetan forces and advanced rapidly on Lhasa. Acting on the advice of the state oracle, and yielding to heavy pressure from his advisers and the populace, the Dalai Lama agreed to be named king with full powers on November 17, though he was only fifteen. At the end of December he left Lhasa for Yatung on the border with India, in case he should need to escape into exile. A Tibetan delegation was dispatched to Peking, where they were bullied into signing a treaty, the Seventeen Point Agreement, which provided that Tibet would "return" as a province to "the big family of the Motherland—the People's Republic of China." China would have full control over foreign policy and military affairs; in return, the Chinese agreed to respect Tibet's political and religious systems, and not to impose "reforms" the Tibetans did not want.

The Dalai Lama was horrified by the Seventeen Point Agreement, which he alleges was illegally affixed with a Seal of Tibet forged in China, but felt that the only way to deal with the overwhelmingly powerful Chinese was by cooperation and persuasion. In August 1951 he returned to Lhasa and for the next eight years pursued the painful course of trying to resist steady Chinese encroachment without angering the Chinese so severely that they would simply obliterate traditional Tibetan society. In 1954 he traveled to Peking, where he met with Mao several times. He also struck up an acquaintance with Chou En-Lai and toured widely in China. The Chinese appointed him to several largely ceremonial political posts, including Honorary Chairman of the Chinese Buddhist Association (1953-59); delegate to the National People's Congress (1954-59); and Chairman of the Preparatory Committee for the Autonomous Region of Tibet (1955-59).

After nearly a year in China the Dalai Lama returned home, where he found the situation deteriorating rapidly: local Chinese commanders were treating the Tibetans brutally and attacking monks and monasteries. In 1956 the warlike Khampa people of eastern Tibet began a guerrilla campaign against the Chinese, who responded with fierce repression. Still hoping to stave off the final disaster, late that year the Dalai Lama made his first trip to India to celebrate the 2,500th anniversary of the Buddha's birth and to consult with Jawarharlal Nehru and with Chou En-lai.

In *My Land and My People,* the Dalai Lama asserts that Chou repeated the Chinese promises not to molest Tibetan society, but in 1957 and 1958 the Chinese grew more peremptory in their demands that the Dalai Lama halt the already uncontrollable guerrilla war. His position was now agonizing: although he sympathized with the resistance to the Chinese, he could not support it, both because he felt it was hopeless and because, as a reverent Buddhist, he abhorred violence against all living things. Neither could he stop the war or prevent the Chinese retaliation that he was sure would come.

On March 1, 1959, in the middle of a dress rehearsal for his final examination for his Master of Metaphysics—roughly equivalent to a doctorate, and the culmination of eighteen years of religious education—the Dalai Lama was interrupted by two Chinese emissaries who demanded that he set a date to attend a theatrical performance in the main Chinese army camp in Lhasa. Aware that other Tibetan leaders had "vanished" or been spirited off to China after accepting such invitations, the Dalai Lama temporized, but after he passed his exams the Chinese began to pressure him again, and he finally agreed to attend the performance on March 10, without his usual bodyguards. When the news spread through Lhasa, the long-simmering Tibetan resentment boiled over, and on the night of March 9, thousands of people gathered outside the Norbulinka, the Dalai Lama's summer palace, to prevent him from going to the Chinese camp. For several days a tense standoff prevailed, as the Chinese moved men and artillery into position. On March 17 the Chinese fired two warning mortar shells into the palace grounds, and the Dalai Lama's family and ministers convinced him he must flee. "I was not afraid of being one of the victims of the Chinese attack," he has explained in his autobiography. "But I knew my people and the officials of my government could not share my feelings. To them the person of the Dalai Lama was supremely precious. . . . They were convinced that if my body perished at the hands of the Chinese, the life of Tibet would also come to an end."

Disguised as an ordinary soldier, the reluctant Dalai Lama slipped out of the palace and through the crowd on the night of March 17. At two in the morning on March 20 the Chinese attacked, and in several days of ferocious fighting they crushed the Tibetan rebellion, killing thousands. But the Dalai Lama, accompanied by his mother, sister, and a group of about 100, continued to flee south on horses and yaks, eventually climbing into the soaring mountain ranges of southern Tibet. After an arduous journey of 300 miles, the party crossed into India on March 31, with the Dalai Lama "in a daze, of sickness and weariness, and unhappiness deeper than I can express."

Granted political asylum in India, the Dalai Lama first lived in Mussoorie; then, in 1960, he moved to the old British hill station of Dharamsala, in the Punjab Himalayas near the Pakistan border. His asylum was granted on the condition that he refrain from political activity while in India, a stipulation that has caused tension between the Dalai Lama and his hosts from time to time, for he devoted much of his energy during his early years of exile to arousing international opinion against the occupation of Tibet. In the fall of 1959, responding to pleas from the Dalai Lama's envoys, the General Assembly of the United Nations passed a resolution demanding respect for human rights in Tibet by a vote of 45 to 9, with 26 abstentions, and similar resolutions were passed in 1961 and 1965. In 1960 an Afro-Asian Convention on Tibet was held in India, with the participants calling for self-determination in Tibet. In 1963 the Dalai Lama's Cabinet promulgated a new constitution for Tibet, and that year he also won enormous sympathy for his cause by publishing *My Land and My People*, which was widely and favorably reviewed.

The Chinese retaliated by attempting to nullify both the Dalai Lama and the traditional culture he represents. Soon after his flight the Chinese announced his removal as head of the Tibetan government and appointed the Panchen Lama, the second-ranking religious figure and a traditional receptacle of Chinese influence, to rule in his place. When the Panchen Lama returned to Lhasa from Peking in June of 1959, he announced that "feudal serfdom would be abolished in Tibet and that other reforms would be introduced while the suppression of the rebellion would continue." That suppression was extraordinarily savage: it seems certain that tens of thousands of Tibetans were killed in the wake of the revolt, and that many others were imprisoned in work camps. The Chinese directed their fury particularly at the religious establishment: monks and nuns were tortured and murdered, monasteries were wrecked, and precious religious art was destroyed. In 1964 the Chinese deposed the Panchen Lama as ruler of Tibet, and in 1965 they announced the creation of the Tibet Autonomous Region, governed largely by ethnic Chinese.

The Dalai Lama settled in for long years of exile, determined to do his best to keep the Tibetan issue from fading in the world's memory. At first his efforts were hampered by the Indian government's reluctance to let him travel abroad for fear of offending the Chinese. Largely confined to Dharamsala, he worked to maintain unity among Tibetan exile groups, to encourage the preservation of traditional Tibetan culture and religion, and to help provide for the flood of refugees—numbering some 80,000 by 1970—that poured in from Tibet. He studied Western disciplines, including languages; journalists always found him intensely curious about scientific developments and world affairs. And he continued to perform all the ceremonial duties of the Dalai Lama, maintaining the patient, pacific posture that Buddhism extols. In an interview with Ved Mehta for the *New Yorker* (July 26, 1969) he remarked that "In Buddhism, you should not mind those who make you angry. You should love those people who irritate you, because they are your gurus. In that sense, the Chinese are our gurus." Surprisingly, he also admitted to Mehta that the Chinese had introduced many good reforms in Tibet.

In 1967 the Dalai Lama was allowed to leave India for a visit to Japan; in 1973 he embarked on a six-week tour of Europe, including a meeting with the Pope. He issued a call in 1977 for an internationally observed plebiscite to determine if Tibetans wanted to continue under Chinese rule, but the Chinese showed no inclination to pursue the idea. By the late 1970's, with more moderate leadership having replaced the so-called "Gang of Four," there were many indications that the Chinese were reconsidering their attempts to transform Tibetan society and were searching for ways to accommodate the traditionalists, including the Dalai Lama. Early in 1979 the Chinese reopened the Jhoe Khang, the holiest temple of Tibetan Buddhism, repairing the severe damage done by Red Guards during the Cultural Revolution; several monasteries were reopened also; and, most significantly, the Chinese publicly invited the Dalai Lama to return, but not as a political or religious leader.

The Dalai Lama responded to those overtures reservedly, content to wait until the moment and the terms for his return were propitious. In the meantime he embarked on a new round of travels that may have been calculated to win more international backing for his position. For example in June 1979 he attended the fifth annual Asian Buddhist Conference for Peace, held in Ulan Bator, Mongolia. En route, he passed through Moscow, where he was publicly received by Soviet officials. And in 1979, after eight years of appeals, he was given a visa to visit the United States, apparently because the more conciliatory Chinese attitude made the State Department less fearful of irritating them.

The Dalai Lama was invited to the United States for a seven-week tour as a private citizen whose official contacts were to be kept to a minimum. Even his request to see the Johnson Space Center at Houston—a long-cherished dream—was turned down, apparently because such a visit might be viewed as a political endorsement. The tour therefore focused on religious matters. The Dalai Lama arrived in New York on September 3, and on September 5 was honored at an ecumenical service at St. Patrick's Cathedral hosted by Terence Cardinal Cooke. During his tour, he visited Tibetan and American Buddhist centers in New York, New Jersey, and other states; spoke at fifteen universities including Harvard, Georgetown, Wisconsin, Michigan, and U.C.L.A.; and lectured on spirituality at Constitution Hall in Washington, D.C. But his trip also had inevitable political undercurrents: the Dalai Lama had a private and unofficial meeting with members of the Senate Foreign Relations Committee, was the guest of honor at a reception attended by over one hundred Congressmen, and spoke before the Los Angeles World Affairs Council, a foreign policy forum. When he was asked about his view of the Tibetan political situation, his replies were careful but firm.

Although delicate political maneuverings between the Dalai Lama and the Chinese continued through 1980 and 1981, they failed to bring about a reconciliation or even a visit. At the same time that the Dalai Lama was in the United States, a five-man delegation, including one of his brothers, traveled to Tibet, the first visit by his representatives since 1959. A second fact-finding group toured Tibet in mid-1980, but its members were expelled when they set off a spontaneous demonstration in Lhasa in August. The Dalai Lama's sister and another of his brothers also visited at different times in 1980.

In the meantime, the Chinese continued their policy of liberalization, relaxing their economic restrictions on Tibetans and replacing Chinese officials with native Tibetans in the ruling Revolutionary Committee. Because by late 1980 the prospect for a visit by the Dalai Lama in the near future seemed to have faded once again, he resumed his strenuous schedule of world travels. In the autumn he had an audience with Pope Paul II in Rome, and also visited Canada, Japan and Hawaii. In the summer of 1981 he returned to the United States for a number of weeks, lecturing in the Midwest and at the Lamaist monastery in Washington, New Jersey, and delivering a lecture series at the Harvard Divinity School.

Reporters who meet the Dalai Lama are invariably impressed by his air of benign serenity and his humor, though his demeanor is sometimes tinged with melancholy at the memory of his native Tibet. Ved Mehta wrote that he "has a touch of the student about him—a smooth, cheerful face, close-cropped hair, and a clear, attentive gaze from behind spectacles." He usually wears the russet robe and sandals that are the garb of Lamaist monks, sometimes adding a gold-colored smock for public appearances. When at his home, a bungalow high on a mountainside in Upper Dharamsala, he rises at four in the morning, prays and meditates for several hours daily, takes only two meals, the second at noon, and spends the rest of his time in meetings, listening to radio broadcasts from all over the world, or pursuing his hobbies, which include gardening and tinkering with machines. In exile he has studied the physical and social sciences that were absent from his monastic education, and he is fascinated by the ways in which his religious beliefs are confirmed or contradicted by Western learning. He is particularly interested in possible reconciliations between materialist and spiritualist modes of thought, believing that both are necessary for human welfare. Various of his writings and addresses on Buddhist philosophy have been translated into English. including *The Buddhism of Tibet and the Key to the Middle Way* (Harper, 1975). But while utterly devoted to his religion, he seems comfortable with the notion that history may have rendered the role of the Dalai Lama obsolete. When a reporter asked him about an old Tibetan prophecy that the Fourteenth Dalai Lama would be the last, he laughed and said, "Most probably I am the last. That's all right. Nothing wrong. When there is no longer any benefit, then naturally the Dalai Lama ceases to be."

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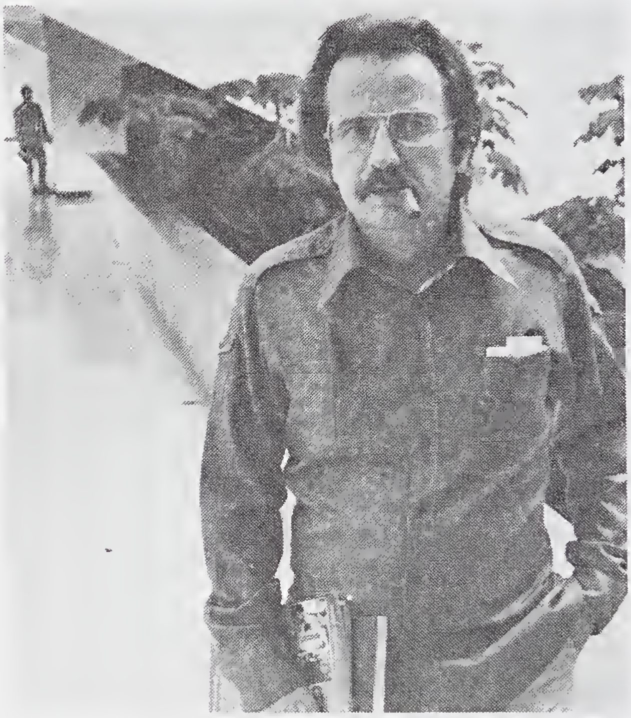

Debray, (Jules) Régis

Sept. 2, 1940- French writer; government official. Address: b. Palais de l'Elysée, 55 rue de Faubourg Saint Honoré, 75008 Paris, France

At a time, the early 1980's, when the powerful Western nations of Great Britain, under Margaret Thatcher, and the United States, under Ronald Reagan, were turning rightward, the voters of France elected their first left-wing President since the founding of the Fifth Republic in 1958. In pointed demonstration of that political polarity, Socialist President François Mitterrand appointed the radical theorist Régis Debray as his foreign policy adviser on Third World affairs. A prolific writer who is vociferous in his denunciation of United States "imperialism" in Latin America, Debray is a protégé of Fidel Castro and a frustrated guerrilla who spent more than three years imprisoned in Bolivia for his role in Ernesto ("Che") Guevara's failed effort to overthrow the government there. As Mitterrand's *chargé de mission*, Debray is one of the highest-ranking radicals in the leadership of the industrialized West. The appointment met with some protest at home as well as abroad, prompting in his defense the response of the new Minister of Scientific Research Jean-Pierre Chevènement, as quoted in *Newsweek* (June 22, 1981): "Régis Debray has become a scarecrow for every birdbrain in the country." In the fall of 1982 Debray assumed the additional post of Mitterrand's special counselor for cultural affairs.

Jules Régis Debray was born in Paris, France on September 2, 1940 and raised in a stately household of privilege and power at 20 rue de Lubeck. He has a brother, Gilles Debray. Their father, Georges Debray, is a prominent rightist lawyer with strong ties to the Roman Catholic Church; their mother, Jánine Alexandre-Debray, was a member of the World War II Resistance before rising in the postwar government as a prominent Conservative member and vice-president of the Paris Municipal Council. Régis attended the finest Catholic schools, where his intellect flourished. At eighteen he enrolled in the prestigious Ecole Normale Supérieure, where he led his class scholastically and took an agrégé in philosophy. A teacher there was the Marxist philosopher Louis Althusser, and apart from his formal education, he was also a disciple of the existential Marxist philosopher Jean-Paul Sartre.

While a high school student, Debray had broken with the conservative views of his parents. The issue was Algeria, an African colony whose people were in 1957 engaged in a brutal war of liberation against France. Debray's mother in particular outspokenly supported the French army's ultimately futile effort to put down the rebellion, but Régis could not stomach the harshness of its measures. "The Algerian war was a traumatic development in my thinking," he told Lee Hall of *Life* (August 18, 1967), "just as Vietnam is traumatic for many Americans."

Debray's interest in revolution took him to the country whose recent uprising excited so many of his generation—Cuba. On a vacation from school in 1961 he flew to New York, hitchhiked to Miami, and made his way to Havana. He volunteered his services as a teacher in rural education programs and, as a French intellectual with strong left-wing credentials on account of his closeness to Sartre, was granted long audiences with Fidel Castro, his chief lieutenant, Guevara, and other prominent Latin American revolutionaries. So completely did the patrician philosophy student embrace Castroism that, upon resuming his life in Paris, "he wore work shoes, a cloth jacket and almost ate with his hands," according to a friend whom Hall quoted in *Life*.

Returning often to Latin America in the next several years, Debray became an expert on the history of its nations and particularly each country's revolutionary movement. In his synthesis, every Latin American nation depended on the other, and all depended on the first one to have achieved revolutionary freedom, Cuba. In an article for *Casa de las Américas* (July/August 1965, reprinted as "Latin America: Some Problems of Revolutionary Strategy" in *Latin American Radicalism*, edited by Louis Horowitz and others, Random House, 1968), Debray wrote, "If Bolívar refused to consider Colombia free as long as Upper and Lower Peru were not freed it is equally or more realistic for Fidel Castro to believe Cuba's liberation will not be complete while Venezuela and Colombia are enslaved. If one can rightly speak of *the* Latin American revolution, it is not on Latin America's account, but rather, dialectically speaking, on account of the common enemy, the United States. And it is for this reason that the ideals of Bolívar acquire power again in the strategy of the revolutionary vanguards following the Cuban Revolution."

In 1966 Debray secured an appointment as a professor of philosophy at the University of Havana, under the auspices of a French government cultural exchange program. During his year in Cuba he absorbed the teachings of Castro, and in 1967 published the first of his books, *Révolution dans la Révolution?: Lutte Armée et Lutte Politique en Amérique Latine* (F. Maspéro). Published in English as *Revolution in the Revolution? Armed Struggle and Political Struggle in Latin America* (Monthly Review Press, 1967), the book argued that neither the Russian strategy for revolutionary Marxism, with its emphasis on mass political organization and struggle, nor the Chinese strategy, which aims at organizing guerrilla bases among the peasantry is suitable for Latin America. Rather it advocated a strategy called *foquismo*, from the Spanish word *foco* meaning focus, referring to the establishment of independent and highly mobile bands of guerrillas operating beyond the control of political parties and able to outmaneuver the larger and better-equipped national armies. "The central fact of the Cuban revolutionary experience, for orthodox Communists at least, was their absence," Richard Gott noted in his review of the book in the *Guardian* (September 22, 1967).

As significant as Debray's analysis was its source—Castro. Cuban exile Juan Bosch wrote in the *New York Review of Books* (October 26, 1967), "It is clear he is expressing the opinions of Fidel Castro. . . . [The book] is a weapon in Fidel Castro's struggle to bring about a union of communism and nationalism in Latin America." Columnist Flora Lewis reported in the Washington *Post* (August 4, 1967) that according to Debray's French publisher the manuscript "was read and checked by Fidel Castro before it appeared." Moreover, in addition to a theoretical analysis of guerrilla warfare, the book contains, in the words of a reviewer for the London *Times Literary Supplement* (October 12, 1967), "specific tactics for the organization of guerrilla movements." When Debray emerged, therefore, from Che Guevara's hideout in the mountains of Bolivia a few months after the publication of his book, the military government there reacted harshly.

Guevara had disappeared in 1965. About the time Debray was finishing his year at the University of Havana, Guevara contacted him by letter and arranged a meeting at his secret camp in the rugged mountains of Bolivia, offering him the first interview since the famous guerrilla had gone underground. Armed with press credentials from his French publisher and from the leftist Mexican magazine *Sucesos*, Debray caught up with Guevara in March 1967 and stayed with him for about six weeks. Eventually he and two other visitors, an Argentinian radical painter named Ciro Roberto Bustos and a British free-lance journalist named George Andrew Roth, left the rebel camp and, on April 20, were promptly caught in the village of Muyupampa by soldiers made edgy by clashes with Guevara's band.

Debray's arrest kicked up a storm of international protest: French President Charles de Gaulle and Pope Paul IV, as well as such luminaries as Bertrand Russell, Herbert Marcuse, Sartre, and the Archbishop of Paris, interceded on the young scholar's behalf. Richard Gott pointed out in the *Guardian* (August 19, 1967), "[Debray's] only known crime is that he is a friend of Dr. Castro, and has written a long pamphlet . . . which advocates guerrilla struggle." However, the British newsman went on to say, "In a country like Bolivia under its present military Government, a man who utters such sentiments or keeps such friends is automatically considered to be guilty of any crime that the military mind sees fit to devise."

Charged with rebellion, murder, robbery, assault, and other crimes, Debray went on trial in Camiri, beginning on September 26, 1967, before a court composed of five army colonels. Although Reuters news agency reported that "no evidence was presented which directly linked either [Debray or Bustos] with combat activity," both were convicted on November 17 and sentenced to thirty years in prison. Debray, upon learning that Guevara had been killed by government troops on October 9, had changed his plea to guilty, according to the *Guardian* (December 18, 1967), "to share in the guerrillas' fate."

Debray had been a prisoner only a few months when, in January 1968, Bolivian President René Barrientos Ortuño offered to exchange him for one of Castro's political prisoners, Major Huber Matos, who had been a top lieutenant of Castro's during the revolution but had broken with him later and been imprisoned. Castro refused the proposal, and in a letter smuggled out of prison and published in the avant-garde American magazine *Evergreen Review* (February 1968), Debray sneered at the suggestion. "Cuba is in no way involved in my coming here," he said. "Such an 'exchange' would have been a great propaganda victory" for Bolivia because it would have given credence to claims the prosecution had made during Debray's trial.

With the international press awash in publicity about the imprisoned Debray, Editions du Seuil rushed out a book of his earliest fiction, two stories entitled *La Frontière* and *Un Jeune Homme a la Page*, which were published in English as *The Frontier* and *A With-it Young Man* (Sheed and Ward, 1968). Although Debray was disgusted, calling them "childish, boy-scoutish stories which were unpublishable in their time, which was that of adolescence," critics proved to be more indulgent. Christopher Wordsworth in the *Guardian* (August 23, 1968) praised the author's "solid competence" and "impressively professional approach" in the stories, the first about an Italian immigrant who hitches a ride in Georgia with some racists out marauding and the second about a boy who drops by his girlfriend's house to give her the brush-off only to be present when she dies of a botched abortion. Stephen Wall of the London *Observer* (August 18, 1968) wrote that the latter story "leaves little doubt of Debray's talent for fiction."

A fresh controversy, regarding his possible liability in the death of Guevara, kept Debray's name prominent in the news. Before the Frenchman emerged from the jungle and told of his interview with the guerrilla, Guevara's whereabouts had not been publicly known. Within a few months of Debray's capture, Guevara was dead and his supporters likewise killed or scattered. *Time* (November 24, 1967) headed its account of Debray's conviction "Unwitting Betrayal." Debray angrily denied any responsibility for the death of his friend in an interview published in *Ramparts* (August 24, 1968), maintaining that the Bolivians had been aware of Guevara's activities before Debray's arrest—but the charge has lingered ever since.

While Debray languished in his cell in Camiri, Bolivia went through four governments. General Juan José Torres took over the Presidency in October 1970 with considerable left-wing support, and as part of a general Christmas amnesty he ordered Debray, Bustos, and the others charged with them freed. Debray flew on December 23 to Chile, where he stayed for two months, interviewing the Socialist President, Salvador Allende Gossens, and members of his Popular Unity government. The result was Debray's second major work, *Entretiens avec Allende sur la situation au Chili* (F. Maspéro, 1971), published in the United States as *The Chilean Revolution: Conversations with Allende* (Random, 1971).

On his release from prison Debray had proclaimed Allende's election "the most important popular triumph since Fidel Castro rose to power," and before Allende died in September 1973 the two men became friendly. But politically, many observers felt, they were fundamentally opposed, Allende favoring democratic, political socialism and Debray, the military socialism of the guerrilla. That friction seems to permeate the book and the interviews on which it is based. It imparts a skeptical tone "in which the questions asked are . . . as significant as the replies given," Dan Kurzman noted in the *Saturday Review* (January 22, 1972). "For they are the questions of a man who does not appear at all convinced that his presidential comrade can achieve a socialist society democratically—or that such an achievement would necessarily benefit the world revolutionary movement."

But after he had interviewed Debray in Santiago in January 1972, Henry Raymont expressed his belief in the New York *Times* (February 9, 1972) that Debray had, indeed, departed from the insistence in his first book upon "total class warfare, excluding compromise solutions and shared power." Raymont called attention to Debray's statement in the introduction to *The Chilean Revolution:* "The militant who is writing these lines . . . does not share the opinion of those who regard [compromises] as unacceptable, no more than he shares the opinion of those who think it unworthy of a revolutionary to take part in elections." Referring to the "apparent insolence" in his questions to Allende, Debray explained to Raymont, "It was a kind of dialectical game he had fully agreed to."

Throughout the 1970's Debray devoted himself to writing, both fiction and nonfiction, producing an average of more than one book a year. In the English-speaking world, however, some of his books, such as his novel about the experiences of three urban guerrillas called *La Neige Brûle* (The Snow is Burning), which won the French literary award Prix Femina in 1977, were not published. The books that did appear in English translation include *Strategy for Revolution* (Monthly Review, 1970), a collection of essays on Latin America and a transcript of the speech he made at his trial in Bolivia, "I Regret that I am Innocent"; *A Critique of Arms* (Penguin, 1974), a two-volume reexamination of guerrilla theory and practice; and *Che's Guerrilla War* (Penguin, 1976). The meditative essays and autobiographical notes that make up *Prison Writings* (Random, 1973) date from his years in Camiri. And reflecting his own political experience as a European in Latin America, *Undesirable Alien* (Viking, 1978) is a semiautobiographical novel about a Swiss guerrilla sympathizer involved in an uprising in a Caribbean oil republic.

Le Pouvoir intellectuel en France (Editions Ramsay, 1979) aroused heated debate in Debray's home country before being published in England as *Teachers, Writers, Celebrities: The Intellectuals of Modern France* (NLB, 1981). A survey of French publishing, universities, and journalism, it argued that a network of complacent members of the bourgeoisie controls and oppresses the intellectual life of France. Several reviewers of English-language periodicals acknowledged the brilliance of his writing style and his perceptiveness while questioning the validity of his conclusions. Among Debray's later works are *Le Scribe* (The Writer; Grasset, 1980) and *L'Espérance au purgatoire* (Hope in Purgatory; Alain Moreau, 1980).

In 1974 Debray had joined the French Socialist party, of which François Mitterrand is the leader. He took part in Mitterrand's study group on freedom in 1974 and served as an adviser during the Presidential campaign of 1974, when Mitterrand narrowly lost to Valéry Giscard d'Estaing. The 1981 election, for which Debray again helped to campaign as an adviser, ended on May 10 in a victory for Mitterrand, who on June 2 appointed Debray to the post of special assistant in the Office of the President. As a foreign policy adviser, he was expected, according to *Newsweek* (June 22, 1981) to be "a key architect of Mitterrand's policy toward the Middle East." With Latin America remaining a central interest, in the spring of 1982 Debray undertook a Central American tour that included visits to Panama, Nicaragua, Honduras, and El Salvador.

In early October 1982, soon after he had become special counselor to Mitterrand for cultural affairs, while retaining his post of foreign policy adviser, Debray stirred up a literary controversy by attacking the popular television talk show *Apostrophes*, which influences book sales in France. As quoted in the New York *Times* (October 16, 1982), he said that the man who runs the program, Bernard Pivot, "exercises a true dictatorship over the book market" and that the government planned to eliminate his "monopoly on the choice of books and writers." One French newspaper, *Le Quotidien de Paris*, denounced Debray in an editorial as "a barking ideologist" and cautioned that his appointment as cultural affairs adviser might lead to the "socialization" of book publishing.

While in the Bolivian prison, on February 12, 1968 Régis Debray married Elisabeth Burgos, a Venezuelan Marxist whom he had met on his Latin American travels. They have one son. When, in 1974, his wife was studying in Berkeley, California, Debray was denied a United States visa to visit her there. He is a slightly built man with sandy hair and blue eyes. Much of the description that Henry Raymont gave of him a decade ago remains appropriate: "Debray has lost the gaunt appearance he had during his imprisonment. The face behind a drooping walrus mustache has filled out, and his voice has regained the vehemence that won him a reputation as a fiery debater. His elegant gestures, however, still betray an affluent Parisian background."

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Decter, Midge

July 25, 1927- Writer; activist. Address:
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While the world's attention was riveted in January 1982 on the Soviet-backed Polish government's recent imposition of martial law, a new group calling itself the Committee for the Free World declared in a full-page ad in the New York *Times* that the West confronted "a simple choice: whether to collude with or to oppose the despots who are trying to crush the Polish struggle for freedom." No stranger to the sort of controversies bound to arise from issuing fervid anti-Soviet manifestoes in an era of détente, the committee's executive director is the American writer Midge Decter, who has virtually made a career out of critical scrutiny and hard thinking about many of the widely accepted ideas of the times.

At the height of the women's liberation movement, Midge Decter wrote *The Liberated Woman and Other Americans* (1970), which cast astringent doubt on some of the movement's basic assumptions. Just as the "sexual revolution" had come to seem practically irreversible, she published another much-discussed book, *The New Chastity and Other Arguments Against Women's Liberation* (1972), questioning the premises, practices, and benefits of the new sexual freedom for women. In her third book, *Liberal Parents, Radical Children* (1975), she not only zeroed in on what she regarded as the uncritical celebration of "the young" in the 1960's, she also examined the part she thought that permissive parents had played in the way the youth counterculture had developed. Among the other issues she has targeted in her writing are affirmative action and the homosexual-rights movement.

Midge Decter Podhoretz, whose husband is the editor of *Commentary* magazine, Norman Podhoretz, was born Midge Rosenthal on July 25, 1927 in St. Paul, Minnesota. She is one of three daughters of Harry Rosenthal, a sporting goods merchant in whose store she once clerked, and of the late Rose (Calmenson) Rosenthal. Of her mother she wrote in the dedication of *The New Chastity* that she "made being a woman seem such a worthy adventure." When asked about influences on her choice of a career, Midge Decter explained, "Like most writers, I began with the dream of being a writer in early childhood, scribbling silly verses on all available scraps of paper. Later, it was people not 'influences,' who helped me to find the one thing all writers need: nerve." At Central High School in St. Paul she worked on the literary magazine. Another of her extracurricular interests was the chorus. For one year, 1945-46, she attended the University of Minnesota and then went to New York to study from 1946 to 1948 at the Jewish Theological Seminary of America. Although she later also briefly attended New York University, she never graduated from college, sensing, as one interviewer reported, that "college interfered with her education."

Not long after moving to New York, on September 7, 1947 Midge Rosenthal had married the Jewish activist Moshe Decter. She had two children by that marriage, which ended in divorce in the summer of 1954. Meanwhile, she had begun her professional career. "One semester of typing in high school saved my life," she told Michael Kernan in an interview for the Washington *Post* (November 5, 1972). Her first job was as secretary to the managing editor of *Commentary*, the prestigious intellectual journal published by the American Jewish Committee.

When Midge Decter became a mother, she stayed home to be with her children during their early years. Her experience here is significant, considering her condemnation of some of the basic attitudes of the women's movement, to say nothing of the criticisms leveled against her by proponents of the movement. One critic, Susan Braudy, for example, charged in a review in *Newsweek* (September 27, 1971) of her book *The Liberated Woman and Other Americans* that "Decter's oppositions to women's lib has caused her to create a mythic woman who bears as little relation to the average female as Gone *with the Wind* does to the old South." Still Midge Decter's own experience of homemaking and taking care of children is substantial. "I don't happen to think that looking after a house and children is difficult," she said in an interview with Jan Cherubin in the New York *Daily News* (November 20, 1980). ". . . In most discussions about this you would think that looking after little children is nothing but changing diapers. What's left out—you never read about it—is how much fun it is. . . . Anybody who has spent time with a 2-year-old knows that it's both a terrific pain in the neck, a big worry, and a sensual and social pleasure of the extremest kind." By deeming child rearing and housework, which women choose to do, to be inferior tasks, Midge Decter contends, the women's movement denigrates women.

On October 21, 1956 Midge Decter married Norman Podhoretz, who was then associate editor of *Commentary* and who, after a break with that magazine, in 1960 became its editor. They had met several years earlier, when both were students at the Jewish Theological Seminary. He has recalled that she caught his attention by correcting him in a misquotation from T.S. Eliot when he was trying to impress another young woman. Among the factors that drew them into a close friendship at that time was probably their mutual liberal predilections. Only after several years of marriage, as they become concerned about the possible effect of radical views on their children, did they gradually shift to a conservative stance.

Regardless of her vigorous intellectual defense of a domestic role for women, Midge Decter has succeeded in shaping for herself an enviable career. She was an assistant editor of *Midstream* magazine from 1956 to 1958; managing editor of *Commentary* in 1961-62; editor at the national security and social-issues research center, the Hudson Institute in 1965-66; and editor of CBS Legacy Books from 1966 to 1968. Moving along in New York publishing, she held the influential positions of executive editor of *Harper's Magazine* from 1969 to 1971, book review editor of *Saturday Review/World* magazine from 1972 to 1974, and senior editor at Basic Books, Inc., from 1974 until she turned her attention to setting up the Committee for the Free World in 1980.

Her series of in-house positions testifies to Midge Decter's commitment to the intellectual and literary life as well as to public affairs. At the same time, moreover, she produced a steady stream of articles and reviews. Demonstrating the nerve that she regards as essential to a writer, she often chose subjects bound to raise hackles. *The Liberated Woman and Other Americans* (Coward, McCann & Geoghegan, 1970) is a collection of articles that she wrote mainly during the 1960's for *Commentary*, *Harper's* and other magazines. Referring to her attack on the women's movement, Michelle Murray described Midge Decter in the *National Observer* (October 7, 1972) as having "joyfully seized an adversary role," but thought that "her focus was a bit narrow and her swings somewhat wide." But the book could not be easily dismissed. "These essays are seriously and closely argued," Thomas R. Edwards, for example, noted in the New York *Times Book Review* (September 19, 1971). As a result, Midge Decter launched her national reputation as a writer deserving attention. Her subsequent books have also been widely reviewed and discussed—and disputed.

In *The New Chastity and Other Arguments Against Women's Liberation* (Coward, McCann & Geoghegan, 1972) Midge Decter disconcerted and even enraged some readers with the thesis, among others, that the real revolution that allowed women to have careers was not the women's movement at all, but rather the availability of modern means of birth control. Far from being itself liberating, the women's liberation movement, as seen by Miss Decter, was actually a largely fear-motivated retreat by women from the new freedoms, with their open-ended and sometimes frightening possibilities, that modern women had already been granted by today's society. Appraising the book in the *Saturday Review* (October 25, 1972), Linda Wolfe did not want "to admit even a pinchpenny of admiration for a woman who sees birth control as the first step on the Women's Liberation path toward total sexlessness." The book's defenders included, with some reservations, Marilyn Gardner, who wrote in the *Christian Science Monitor* (October 18, 1972), "The Decter put-down is hard to ignore. Her documentation is extensive . . . her logic formidable; and her conclusions are sobering."

Probably a more sustained and integrated effort in social criticism than her first two books, *Liberal Parents, Radical Children* (Coward, McCann & Geoghegan, 1975) is a dissection of what Midge Decter considers to be the disastrous results of the youth counterculture of the 1960's. From the time of her first book, she had considered "the love generation" nothing else but "the infinite adumbration of narcissism." In *Liberal Parents* she analyzed the phenomenon in depth by presenting four composite, fictionalized case histories from the counterculture: "The Dropout," "The Pothead," "The Sexual Revolutionist," and "The Communard." In the course of her analysis she indicted not only "the kids" but their parents, who, in her view, allowed and even encouraged their children's rebellion against society and their development into an overindulged, irresponsible generation. "We refused to assume," she charged the parents, ". . . one of the central obligations of parenthood: to make ourselves the final authority on good and bad, right and wrong, and to take the consequences of what might turn out to be a lifetime battle."

"This is a feisty, fighting book," Edmund Fuller wrote of *Liberal Parents* in the *Wall Street Journal* (June 18, 1975). "It will polarize opinion, especially among liberals (she is a reconstructed one) . . . Some will hiss and boo; others shout huzzahs." But while Fuller declared himself on the huzzah side, with minor reservations, other critics were not quite so impressed. Jane O'Reilly lashed out in the New York *Times Book Review* (August 3, 1975), "*Liberal Parents, Radical Children* is suspect in method and assumptions, in arguments circular and self-justifying, its style a tedious and sustained irony. . . . The book's point is nonexistent and its usefulness negligible. But we must take it seriously because the author has enjoyed a long and sturdy career as an opinion to be reckoned with."

Sustaining her reputation as "an opinion to be reckoned with" Miss Decter has continued to find new subjects that allow her to play her favorite role as an intellectual gadfly. One of the recent topics to come under her scrutiny, for example, is "affirmative action"—government or other preferential treatment for those formerly discriminated against, or believed to have been discriminated against. In an Op-Ed article in the New York *Times* (July 6, 1980) Midge Decter asked how preferential treatment was affecting its most typical recipients, women and blacks. Her finding was, "Both groups are beginning to suffer from a new, and no doubt in many cases permanent and irrecoverable, decline in self-respect."

In the light of Midge Decter's general skepticism about the supposed benefits of the sexual revolution in general, it is not surprising that the gay liberation movement also engaged her critical attention. Her long article 'The Boys on the Beach," which appeared in *Commentary* in September 1980, deals with her observations of behavior in homosexual communities on Fire Island, where she spent her summers some twenty years ago, and with reports of increases since the rise of the homosexual-rights movement in drug use, sadomasochism, and suicide among homosexuals throughout the United States. Her conclusion was that "Gay Lib has been an effort . . . to define homosexuality as nothing more than a casual option among options. In accepting the movement's terms, heterosexuals have only raised to a nearly intolerable height the costs of the homosexual's flight from normality."

Like much of her other writing, Midge Decter's article on gay liberation provoked an exasperated response. In "Some Jews & the Gays," published in the November 14, 1981 issue of the *Nation*, the novelist Gore Vidal examined her piece in considerable detail, persuaded that it was well worth doing so "because she has managed not only to come up with every known prejudice and superstition about same-sexers but also to make up some brand-new ones."

Yet Midge Decter insists, "I am not a homophobe"—just as she insists with regard to her new role in the Committee for the Free World, "I am not a war monger." The idea of the committee, she has revealed, came to her after attending a conference on international terrorism in Jerusalem. She "came away," she has said, as quoted in the New York *Times* (February 19, 1981), "convinced of the need for action against those who kidnap and throw bombs, many of whom are trained in the Soviet Union and China, but also concerned about a spreading practice of indulging in self-criticism to the point of condoning terrorism as being justified."

The Committee for the Free World is made up largely of notable academics, writers, and other intellectuals of several countries, some of them veterans of past cold war controversies. In a speech delivered at the Leeds Castle Conference in Kent, England on July 30, 1981, Midge Decter said that her efforts and those of her committee colleagues were motivated in part by a "positive passion for insuring the survival intact of what we all value"—the free society of "private rights, civil peace, and individual civic responsibility," which is threatened by the Soviet Union and Soviet-instigated terrorism. The committee's appeal for support in the New York *Times* in January 1982 maintained that by denying Poland and the Soviet Union access to its loans, grain, and technology, the West could hasten the "disintegration from within" of the "Soviet empire."

Besides their residence in Manhattan, the Podhoretzes have a house in East Hampton, where they enjoy the beach. Swimming is one of Midge Decter's recreations, as is working on crossword puzzles. She said also, in the New York *Daily News* interview, "The major form of recreation in our house is talking." Midge Decter has brown hair and brown eyes, stands five feet five inches tall, and weighs 140 pounds. Of her four children, the eldest, Rachel, thirty-one, is married to Elliot Abrams, the Reagan Administration's Assistant Secretary of State for International Organization Affairs. Her second daughter, Naomi Munson, thirty, the wife of an editor, is also a writer. Ruth Podhoretz, twenty-four, lives in Israel, where she works in public relations. John Podhoretz, twenty, a University of Chicago student, has already published articles in periodicals.

Although Midge Decter still lists her political affiliation as Democratic, she, like Norman Podhoretz, has in recent years been increasingly labeled "neoconservative" or "rightist," and she supports President Ronald Reagan. She serves on the board of the Heritage Foundation and is a member of the Committee on the Present Danger and the Council on Foreign Relations. She was a founder and a national chairman of the Coalition for a Democratic Majority. In regard to religion she designates herself as "unaffiliated Jewish," and, certainly, in however secularized a twentieth-century American version, the prophetic-type Jewish moral fervor is evident in her work, as well as its high seriousness.

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De Kooning, Elaine (Marie Catherine)

Mar. 12, 1920- Painter; art critic; educator. Address: b. c/o Gruenebaum Gallery, 38 E. 57th St., New York City, N.Y. 10022

"Some artists, of course, cling to one way of painting," Elaine de Kooning noted in her first-person sketch for *Originals*. "I try to avoid that. That's why I keep changing media, sizes, subjects." She is an artist of exceptional flexibility, receptivity, and scope who customarily works simultaneously on several canvases while also engaged in writing on art and artists and in extensive teaching and lecturing. Sometimes treating the same subject in different media and modes, she knows how to combine a realistic, or representational, style with techniques of abstract expressionism, of which her husband, Willem de Kooning has been a foremost pioneer. Mrs. de Kooning seeks a fusion of brushstroke and subject, and with virility and action as her frequent themes, she may paint landscapes and portraits that carry some of the same vigor and velocity as her studies of athletes and bullfighting.

The oldest of the four children of Charles Frank and Mary Ellen (O'Brien) Fried, Elaine Marie Catherine Fried was born in New York City on March 12, 1920. She has one sister, Marjorie Luyckx, and two brothers, Conrad Fried and Peter Fried. Her father, who was descended from Bavarian farmers, worked as a CPA and business executive in Manhattan, but made his home in Brooklyn so that his children would have a yard in which to play. In an autobiographical account for Eleanor Munro's *Originals: American Women Artists* (1979), she said of one of the dominant influences on her life and work, "My mother was a mighty figure to contend with. Irish, and fanatically so." She owes her early introduction to art to her mother, who covered the walls of their home with reproductions of paintings, among them a Vigée-Lebrun *Mother and Daughter* and Rosa Bonheur's *Horse Fair*. "I began life," she has remarked, "with the assumption that half the painters in the world were women."

When Elaine Fried was five years old, her mother took her for the first time to the Metropolitan Museum of Art. Immediately afterward, with her mother's example and encouragement, she began to draw, and before long she was spending weekend hours at the museums in Manhattan and Brooklyn drawing from statues. From the age of seven, moreover, she took dancing lessons, which she enjoyed so much that she once considered a career in dancing. Recounting her girlhood for Eleanor Monro, Mrs. de Kooning said that because of her mother's preference for male children, she tried to satisfy her competitive drive by playing games with boys, such as baseball, football, and hockey. The games at Madison Square Garden to which her father took his children also stimulated her interest in sports.

Baseball and hockey, furthermore, were among Elaine Fried's extrascholastic activities at Erasmus Hall High School in Brooklyn, where she began her formal training in art. Her favorite teacher there, a Miss or Mrs. Regan, who had studied with Hans Hofmann, made her students aware of the explorations going on in modern art and of such counterparts in literature and drama as Gertrude Stein's *Four Saints in Three Acts*. On graduating in 1936, she followed in her mother's footsteps by attending Hunter College, but a need to paint soon led her to switch her enrollment to the Leonardo da Vinci Art School in Manhattan. The "charmed circle" that she entered there included many abstract artists as well as the social realism artists more typical of those employed by the Depression-spawned WPA.

At the suggestion of the painter Milton Resnick, in 1938 Elaine Fried began attending the American Artists School in Manhattan, studying sculpture with Milton Hebald, watercolors with Ben Wilson, and oil painting with Tchachbasov. "I loved the conviviality of the school, the endless arguments over politics after class in cafeterias or parks," she has recalled, as quoted in *Originals*, "I had been brought up as a Roman Catholic, but I felt at home with members of the Young Communist League or the opposing Trotskyite groups."

It was in a Manhattan cafeteria that Miss Fried first met the Dutch-born abstract artist Willem de Kooning, with whom she soon afterward studied privately for some years at his studio in Chelsea. They were married on December 9, 1943. To earn a living, de Kooning was at that time trying out the possibility of doing high-fashion drawings. Soon after their marriage he made what Tomas B. Hess has called "a beautiful, haunting" drawing of his wife, which, unlike some of de Kooning's other early depictions of women, is hardly a prototype for his famed satiric *Women* series of the 1950's.

Although she had been thrilled by the 1937 "American Abstract Artist" exhibition at the Squibb Building in New York, Elaine de Kooning's own work then reflected the dominance that the social realists enjoyed throughout the 1930's. Willem de Kooning, however, turned her attention to formal problems of space and relationships in still-life arrangements. One of her early studies is *Still-Life with Leaves* (1941). Influences of her husband and also of Arshile Gorky eventually became most obvious, perhaps, in her gestural handling of paint. Meanwhile, in the early 1940's she made meticulous pencil and ink drawings of streets and buildings in the Wall Street area. Her interest in portrait and figure painting dates from the mid-1940's, when she was impressed by a portrait Fairfield Porter was making of his wife. Because they had no money to pay for models, Elaine de Kooning and the painter Joop Sanders posed for each other every week for about a year.

Along with many artists of the Chelsea community, the poet Edwin Denby, who was writing ballet criticism for the New York *Herald Tribune*, also became a friend of Elaine de Kooning. They often attended ballet performances together, and afterward she compared notes of her impressions with his reviews. Before long she began writing down her reactions to paintings that appealed to her. By 1948 she felt prepared to become a staff critic for *Art News*, in hopes that her writing would help to make ends meet in the de Kooning household, since her husband's paintings were not yet selling well. The reviews, which sometimes ran as long as 200 words, paid $2.00 each. But, she noted in her recollections for *Originals*, "I often spent ten hours on one paragraph."

At the end of a year Elaine de Kooning gave up her position as editorial associate, but continued to write a few articles a year for *Art News* on painters whose work she found particularly interesting or on some aspect of art. Once when asked by Irving Sandler in an interview for the New York *Post* (August 5, 1962) how she could reconcile the different ways of working involved in her painting of both abstract paintings and representational paintings, she replied that "abstract" and "representational" were labels that presented no conflict in the way she painted, and she went on to maintain that abstract and representational elements exist in all art. That kind of open-mindedness—a repudiation of prejudices and faddish preferences—is reflected in her critical pieces on such diverse artists as Edwin Dickinson, Hans Hofmann, Andrew Wyeth, Josef Albers, David Smith, and Franz Kline. Among the articles that she has written for periodicals other than *Art News* is "Jeanne Reynal: Mosaic Portraits," which appeared in *Craft Horizons* (August 1976).

Again, in reply to a question in the New York *Post* interview as to whether figure painting was a reaction against abstract expressionism, Elaine de Kooning said, "For the painters who lived with it and learned from it, abstract expressionism has opened up new ways of meshing paint with the image, whether or not the image is representational." Her own development as a painter exemplifies her contention. In the mid-1940's she worked on a series of faceless portraits of men, often seated —pictures in which, she has said, she wanted "the figure to be still, the paint to be very active." Passing newsstands in those days, she was repeatedly attracted by abstract compositions in newspapers that turned out to be action photographs of ball games. The photographs inspired the first of her several series of athletes in action—baseball players, basketball players, and boxers—on which she has worked over the years. In 1953 and 1954 she traveled with the New York Yankees and Baltimore Orioles, making drawings, pastels, and paintings. The figures were often elongated shapes on huge vertical canvases, a reversion, the artist has explained, to her "adolescent passion for El Greco." As Lawrence Campbell pointed out in *Art News* (December 1960), "In the earliest of these paintings, it was the paint which seemed in action, rather than the subject. It cut and drove across the form. Later the forms of the painting matched the action of the paint."

Elaine de Kooning's adaptation of the gestural approach to portraits appeared in the group of pictures exhibited at the Stable Gallery in New York in 1956. Although the heads of her sitters, mainly friends and associates, were painted realistically, with identifiable features, their bodies tended to dissolve into lively, exuberant ribbons of paint. "It was a daringly eclectic move that assigned Boldinian flying strokes of impasto next to surgically precise Cézannian dabs," Hess commented in *New York* (November 24, 1975). Of one of her most interesting early portraits—that of Fairfield Porter, painted in 1952—Valerie Petersen wrote in *Art News* (Summer 1962), "In an uncanny way [it] seems to have emanated through the painter from the subject; more than a picture of him, it seems almost a self-portrait and in a sense the only self-portrait of somebody else on record."

In pictures exhibited at the Tibor de Nagy Gallery in New York in 1957 Mrs. de Kooning applied action technique to nonrepresentational subjects of emotional content with such titles as *Suicide, Squeeze Play, Vestibule Killing*, and *The Death of Johnny A.* "Paint is violently churned, dragged and splattered in her spirited stabs with the brush," a critic for the New York *Times* (November 17, 1957) told his readers. ". . . No longer, as in the past, moored to vestiges of realistic subjects, her style is now jubilantly at sea."

Further major developments in Elaine de Kooning's art resulted from her years, 1957-58, in Albuquerque as visiting professor at the University of New Mexico. She described her experience in *Originals:* "The ruddy earth, the naked musculature of the Rockies, the brilliant colors of the sky behind them at twilight, the massive horizontality of the environment—it was all overpowering, and my painting responded." The bullfights that she saw in Juárez, Mexico seemed to her "a heightened image of Southwestern landscape" and led to a series of paintings that occupied her for about three years. Although, as Campbell pointed out in his 1960 *Art News* article, her canvases became more horizontal than vertical and her colors became "shouting" rather than "hidden," a common subject—"the embattled image"—linked her bullfighting pictures to the abstractions of her 1957 exhibition.

"Themes on the Bull" was the title of Mrs. de Kooning's show of explosive semiabstract plastic-base paintings at the Graham Gallery in New York in 1960. Many of the canvases were so huge—the largest measuring about twenty feet wide and ten feet high—that they had to be removed from their stretchers and rolled on cylinders to be carried through the gallery doors. Fascinated by columnar pictures that emerged before the canvases were re-stretched, Elaine de Kooning soon afterward produced a series of vertical portraits of tall men. One of them, a painting of two men titled *The Silent Ones,* was shown at "The Figure" exhibition at the Museum of Modern Art in 1962 and was praised by Valerie Petersen as "perhaps one of the best [portraits] of the twentieth century."

A widely reviewed exhibition of Mrs. de Kooning's portraits in the spring of 1963 included figure paintings of the art collector Joseph Hirshhorn and of Edwin Denby and a group of slum teenagers titled *Burghers of Amsterdam Avenue.* In comments for the New York *Herald Tribune* (April 28, 1963) one critic thought her finished products looked like "underpaintings" of portraits by John Singer Sargent and Giovanni Boldini: "There are the long legs, the chic, the bravura, the spontaneity, the extreme facility, the complete self-assurance (shared by both subject and artist), and the strong likeness surviving ever-so-slight glamorization." Likeness in an Elaine de Kooning portrait is not so much a depiction of features as an expression of character. In her portrait of the art critic and curator Frank O'Hara, the face is blotted out, making recognizability dependent on his individual stance. Mrs. de Kooning, moreover, uses a subject's own peculiar light to help identify him or her; one person may require a silvery light, another a green or lavender or brown light.

In late 1962 Elaine de Kooning had been commissioned to paint a portrait of President John F. Kennedy for the Truman Library in Independence, Missouri. She began the project in December, when she went to Palm Beach, Florida, where Kennedy was vacationing, to draw a series of sketches to guide her in the painting. Kennedy's restlessness, his need to work and move about while posing, made him an elusive and otherwise difficult, though intriguing subject. His characteristic poses, furthermore, were too informal for an official Presidential portrait. In an article for *Art News* (Summer 1964), "Painting a Portrait of the President," Mrs. de Kooning discussed another problem: "Besides my own intense, multiple impressions of him, I also had to contend with this 'world image' created by the endless newspaper photographs, TV appearances, caricatures."

Continuing to work on her commission until the assassination of the President in November 1963, Mrs. de Kooning produced hundreds of sketches and more than a score of finished canvases. Three of the portraits were displayed at the Massachusetts Pavilion of the New York World's Fair. Several oil paintings, watercolors, and charcoal sketches were shown at the Gallery of Modern Art in Washington, D.C. in the fall of 1964 and later in the year at the Graham Gallery. One of her portraits is in the John F. Kennedy Library in Cambridge, Massachusetts, and another is in the Truman Library.

For about a year after the death of Kennedy, Mrs. de Kooning suffered from a painter's block. In 1963-64 she taught at the University of California in Davis, and while she was there, although unable to paint, she created over a dozen sculptural pieces, beginning with a head and shoulders of Kennedy and then moving to other themes. When she returned to New York, she resumed portrait painting, but instead of working through preliminary sketches, she painted directly from life. "Now I was after a spontaneous image that looked unstructured," she explained in *Originals.* Among the portraits of her friends and members of her family that made up her 1975 exhibition were those of the poet John Ashbery and the painters Alex Katz, Robert de Niro père, Gandy Brodie, and Aristodemos Kaldis. "Mrs. de Kooning has been criticized for flattering her subjects," Charles North wrote in his review of the show for *Art in America* (May 1976); "but although these portraits do side with the people in them, this seems rather the result of choice not to demythologize, not to lay bare (à la Pearlstein or Neel), a choice having more to do with her whole feeling for people than with flattery."

One example of change in media and subject in her work is a group of lithographs that Elaine de Kooning made in 1976 of a statue of Bacchus, which has also been a theme of her painting. Her treatment of Bacchus, she has said, is not unlike her approach to the basketball pictures many years earlier: "Everything is in motion. But frozen motion." Having continued to exploit the possibilities of athletes in action to convey that sense of motion, she presented a selection of drawings, pastels, and paintings in an exhibition devoted exclusively to sports subjects at Spectrum Fine Art in New York in 1981. The earliest pictures date from the 1950's and the most recent, mainly of basketball players, were completed during 1980.

Some of the basketball pictures contained pieces of paper collage that had the effect of emphasizing movement—a device that Mrs. de Kooning also used in her later show, "Italian Summers: 1973-1981," at Phoenix II in Washington, D.C. in early 1982. Describing that series of small watercolor landscapes, Jo Ann Lewis pointed out in the Washington Post (January 23, 1982), "The range is extraordinary —from highly detailed, classical pen drawings of Italian hill towns to joyfully colored abstractions inspired by the stained-glass windows and gardens of Florence. . . . Whatever the degree of realism or abstraction, de Kooning is always after what she calls 'that sweet moment when the scene becomes the brushstroke." In the fall of 1982 she had a show at the Gruenbaum Gallery in New York.

Mrs. de Kooning's comments in *de Kooning on de Kooning*, an hour-long film portrait of Willem de Kooning seen on PBS in May 1982, showed her to be an uncommonly articulate and perceptive explicator of modern art. What she proved to a large TV audience had long been known to art students whom she taught in many colleges, universities, and art schools, including Yale in 1967, Carnegie-Mellon in 1969-70, University of Pennsylvania in 1971-72, New York Studio School in Paris, France during the summers from 1974 to 1977, Parsons School of Fine Art in New York City from 1974 to 1976, Brandeis in 1975, and Rice in 1976. She held the Lamar Dodd Chair at the University of Georgia from 1976 to 1978 and was appointed in 1982 to the Milton and Sally Avery Chair at Bard College. Among her awards are honorary doctorates in fine arts from Western College and Moore College and her election as a fellow of the Rhode Island School of Design.

Elaine and Willem de Kooning had separate studios and residences for some time during their marriage, but in recent years, between travel abroad and frequent trips around the United States, she has spent much of her time at her husband's home, "The Springs," in East Hampton, Long Island. Mrs. de Kooning has, she says, "golden" eyes and blond hair, stands five feet five inches tall, and weighs 125 pounds. While she has no food prejudices, she has several food preferences, such as cheese. She also has faith in the health-giving properties of vitamins, wheat germ, and brewer's yeast. Her favorite recreations are books, the theatre, walks, and Tai-chi, the Chinese exercise. Politically, Elaine de Kooning is a socially conscious liberal who subscribes to the views on the dangers of nuclear proliferation set forth in Jonathan Schell's book *The Fate of the Earth.*

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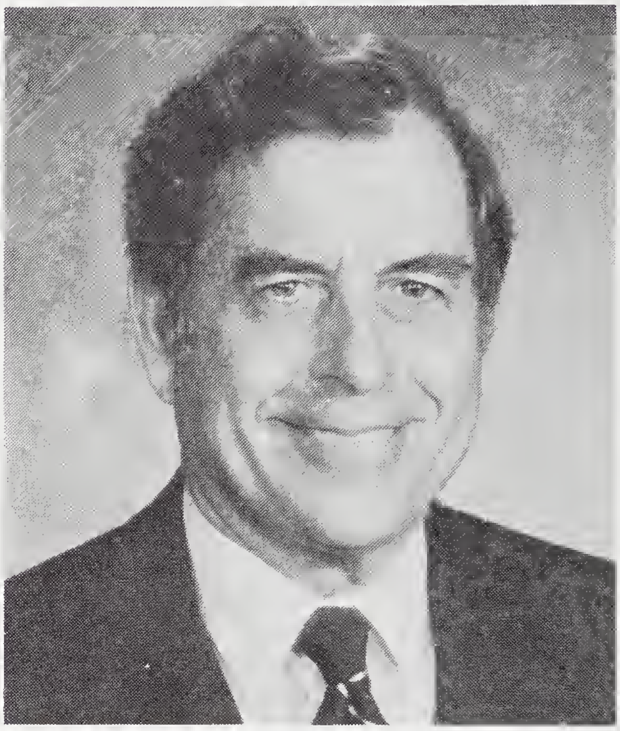

Denton, Jeremiah A., Jr.

July 15, 1924- United States Senator from Alabama. Address: b. 110 Russell Senate Office Building, Washington, D.C. 20510; h. Route 1, Box 305, Theodore, Ala. 36582

On February 13, 1973, three weeks after President Richard Nixon announced the signing of a Vietnam peace settlement, Commander Jeremiah A. Denton Jr., the senior officer in the first group of American prisoners of war to be released by the North Vietnamese, captured worldwide attention when he stepped before the waiting microphones at Clark Air Force Base in the Philippines to speak on behalf of his fellow POW's. One of the most decorated officers in the history of the United States Navy, Denton had survived more than seven years in North Vietnamese prison camps. "We are honored to have had the opportunity to serve our country under difficult circumstances," he said. "We are profoundly grateful to our commander in chief and to our nation for this day. God bless America!" After his retirement from the Navy in 1977, Denton, an outspoken conservative, turned to a political career, becoming, in 1980, the first Republican elected to represent Alabama in the United States Senate since the Reconstruction period after the Civil War.

Jeremiah Andrew Denton Jr. has described himself as "an average product of Middle America and its values." One of the three sons of Jeremiah Andrew and Irene Claudia (Steele) Denton, he was born on July 15, 1924 in Mobile, Alabama. He lived a nomadic life as a child, moving from town to town throughout the South as his father clerked in the hotels owned or operated by his maternal grandfather, and by the time his family settled in Chicago in 1932, the boy had attended thirteen grammar schools. His father soon found work in Chicago as a bill collector, but he was a restless man, and in 1936 he decided to move to Houston, Texas. Mrs. Denton, whose Roman Catholicism had been a stabilizing influence on her sons, refused to accompany her husband, choosing instead to return to Mobile.

Although he was saddened by his parents' divorce in 1938, Jeremiah Denton remembers his adolescent years in Mobile as "one of the happiest" times of his life. A student at McGill Institute, a local parochial high school, he excelled in athletics, worked on the school newspaper, sang in the choir, performed with the drama group, and in his senior year, was elected president of his class. After his high school graduation in 1942, he enrolled at Spring Hill College, a small Jesuit school in Mobile, but the following year he entered the United States Naval Academy in Annapolis, Maryland. He took his B.S. degree in engineering, with honors, in 1946.

Having decided to become a pilot, Denton took naval flight training in the late 1940's and, over the next decade, served as a flight instructor, squadron leader, and test pilot for the United States Navy. In time he became an expert in airborne electronics, antisubmarine warfare, and air defense. He also devised fleet tactics that he has described as "revolutionary." From time to time during that period Denton returned to college to continue his education. He attended the Armed Forces Staff College in the 1958-59 academic year and in 1963 took the senior course at the Naval War College, where he earned the President's Award for the most outstanding master's thesis. The following year he received an M.A. degree in international affairs from George Washington University.

In June 1965 Denton was shipped to Southeast Asia as the prospective commanding officer of naval attack squadron 75. Assigned to the aircraft carrier *U.S.S. Independence*, Commander Denton, who enthusiastically endorsed the sustained bombing of enemy territory ordered by President Lyndon B. Johnson, repeatedly led his squadron on bombing raids over North Vietnam. On July 18, 1965 he climbed aboard his A6 Intruder, a sophisticated attack aircraft, and for the twelfth time took to the air with his twenty-eight-plane squadron. The target was a complex of military warehouses near the heavily defended Thanh Hoa Bridge about seventy-five miles south of Hanoi, the capital of North Vietnam. As Denton approached the bridge, enemy antiaircraft fire riddled his Intruder, knocking out its guidance system and sending it into a tailspin. Forced to bail out, Denton, who had snapped a tendon in his left thigh in a desperate attempt to regain control of the plane, drifted helplessly into enemy hands. "Dazed and bleeding as I was, my principal emotion was fury," Denton wrote years later in *When Hell Was in Session* (Reader's Digest Press, 1976), his graphic account of his internment as a prisoner of war. "I was mad as hell at being shot down, and even angrier at being captured."

For the next seven years and seven months, Denton endured beatings, intermittent torture, deliberate starvation, periodic incarceration in coffin-sized cells, and more than four years in solitary confinement. Nevertheless, he and his fellow senior officers managed to maintain a chain of command in such notorious POW camps as the "Hanoi Hilton," "Alcatraz," and "the Zoo." "I put out the policy that [the prisoners] were not to succumb to threats, but must stand up and say no," he told a reporter for the New York *Times* (April 30, 1973). "Figuratively speaking, we now began to lie on the railroad tracks hoping that the sheer bulk of our bodies would slow down the train. We forced them to be brutal to us." Denton himself was frequently punished for encouraging the other prisoners to resist or for communicating with them by means of a simple number-based code that could be transmitted by blinks, coughs, sneezes, or taps on the wall.

Ten months after he was captured Denton was chosen by the North Vietnamese for an interview that was to be broadcast on Japanese television. The quick-thinking officer took advantage of the unique opportunity to inform the outside world of the prisoners' plight. Haggard and drawn after four days of brutal beatings, he stumbled before the cameras and, pretending to be blinded by the spotlights, blinked his eyes again and again to spell out the word "torture" in Morse code. When he was questioned by a Japanese journalist about the United States's role in the escalating Indochinese war, he calmly replied, "I don't know what is happening in Vietnam because the only news sources I have are North Vietnamese, but whatever the position of my government is, I support it. I'm a member of that government, and it is my job to support it, and I will as long as I live." The Japanese videotape was eventually purchased by an American television network and broadcast on its national evening newscast. Denton's "torture" message, which was immediately deciphered by United States naval intelligence sources, confirmed suspicions that American POW's in North Vietnam were being mistreated. Denton's courageous act earned him the Navy Cross in 1974.

On his return to the United States at the end of the war, Denton, who had been promoted to captain during his years as a POW, was advanced to the rank of rear admiral by President Nixon. His first postwar assignment came in 1974, when he was named commandant of the Armed Forces Staff College in Norfolk, Virginia, a post he held until he retired from military service in 1977. During his tenure at the staff college, he hosted a NATO symposium that in the eyes of his superiors contributed greatly to the improvement of international relations. In recognition of his efforts, he was awarded the Department of Defense's Distinguished Service Medal.

Dismayed by the so-called "new morality," which in his view was little more than the "old immorality" reborn, and by the pervasive "mood of national political disunity" in the United States, Denton established, in 1977, the Coalition for Decency, a nonprofit organization dedicated to the preservation of the family unit and the promotion of good citizenship. During the late 1970's he also served as a lecturer and a member of the board of regents of Spring Hill College and as a consultant to the president of the Christian Broadcasting Network. After the publication of *When Hell Was In Session*, which was later turned into a Peabody Award-winning made-for-television movie, starring Hal Holbrook and Eva Marie Saint, Denton began work on a second book, tentatively titled "One Nation Under God." In that book, he planned to write about contemporary America's progress toward "material and social greatness," which he defined in a statement for *Contemporary Authors* as "free enterprise moderated by love of God and neighbor."

Prominent Alabamians had encouraged Denton to run for the United States Senate as early as 1978, but it was not until 1980 that he declared his candidacy for the Republican Senatorial nomination. "I thought the Afghanistan situation and the seizure of the American hostages provided President [Jimmy] Carter with an irresistible opportunity to get the nation back toward reality . . . ," he said to Myra MacPherson in an interview for the Washington Post (December 7, 1980). "And when he goofed it up, that's when I decided Washington has a problem and I gotta get up there and try to help out." Capitalizing on his war-hero image, Denton easily defeated his primary challenger, former United States Congressman Armistead Selden, taking 64 percent of the vote. In the general election both he and his Democratic opponent, James E. Folsom Jr., the son of popular two-term Alabama Governor "Big Jim" Folsom, ran on platforms stressing a return to traditional values and a strong national defense, although Denton was widely considered to be the more conservative of the two.

In his stump speeches Denton deplored the general decline in morality—a trend that was, in his opinion, gleefully encouraged by the mass media. To help turn things around, he called for, among other things, pay-as-you-go free-enterprise economics, a balanced federal budget, and work incentives for welfare recipients. With the support of the Moral Majority, the fundamentalist political lobbying organization, and a last-minute boost from Ronald Reagan, the Republican Presidential nominee, who saluted Denton's courage and patriotism in an election-eve address to the nation, Denton carried the traditionally Democratic state by slightly more than 33,000 votes. To give the new junior Senator a three-day seniority edge over his freshman colleagues, lame-duck Senator Donald W. Stewart resigned before his term was up, and Denton, who was appointed by Alabama Governor Forrest ("Fob") James Jr. to complete the unexpired term, took his seat on January 4, 1981.

Disturbed by allegations that he was politically obligated to the Moral Majority for his November victory, Senator Denton quickly asserted his independence, telling reporters that he was "a tool of no one," but as his opponents have repeatedly pointed out, he has, from time to time, adopted the Moral Majority's positions, particularly in matters relating to the family. For example, when the Senate Judiciary Committee convened to discuss a revision of the criminal code, Denton and fellow freshman Republican Charles E. Grassley of Iowa unsuccessfully submitted amendments supported by the Moral Majority, including one that would have prohibited prosecution for the rape of a spouse. As a member of the Judiciary Committee's subcommittee on the separation of powers, Denton voted in favor of a measure, popularly known as the human life bill, which would overturn the 1973 Supreme Court ruling legalizing abortion. The legislation is strongly supported by the Moral Majority and by other right-to-life groups. A longtime foe of abortion, Denton declined to approve the nomination of Sandra Day O'Connor to the United States Supreme Court because, in testimony before the committee, she had refused to criticize the Court's landmark decision. When her nomination was put to the vote in the full Senate, however, he joined his colleagues in giving Mrs. O'Connor, whom he described as a "superior candidate" and a "distinguished juror," a unanimous endorsement.

Because he is convinced that the nuclear family is, in his words, "the most critically endangered species in America," Denton has devoted much of his time and energy to the passage of his Adolescent Family Life Bill, which promotes "self-discipline and responsibility" as deterrents to premarital sex. "I am not a nut on the subject, but I do believe there is a problem," he told Myra MacPherson in the Washington Post interview. "No nation can survive long unless it can encourage its young to withhold indulgence in their sexual appetites until marriage."

As originally drafted, the legislation recommended "chastity" as a solution to "adolescent promiscuity," prompting opponents to belittle the measure as the "teenage chastity bill." The revised version, which deleted all references to "promiscuity" and "chastity," but retained the controversial provision requiring adolescents to obtain parental consent before attending federally funded birth control clinics, provided prenatal care to pregnant teenagers, encouraged adoption as an alternative to abortion, authorized funds for research on the causes and consequences of premarital sex, and proposed finding "effective means, within the context of the family," for preventing adolescent premarital sexual relations, among other things. Cosponsored by Senator Edward M. Kennedy, the compromise bill was unanimously approved by the Senate's Labor and Human Resources Committee on June 24, 1981.

On other domestic issues, Senator Denton has in general approved the conservative programs and supply-side economic policies of the Reagan Administration. During his first year in office, he supported the President's position on 85 percent of the Senate's recorded roll call votes, and he sided with the conservative coalition on 92 percent of the issues that came up for a floor vote. He has been especially concerned about the rise in violent crime. Although he does not favor the restoration of capital punishment as a general rule, he believes that the death penalty should be imposed for certain crimes and that imprisonment should be "an unpleasant experience."

Denton's appointment to the chairmanship of the Senate Judiciary Committee's subcommittee on security and terrorism sparked fears among liberals that he would initiate a return to witch-hunting McCarthyism. Allaying those fears, he told editors of the Washington Post (April 24, 1981), "The object of preserving security is to preserve the civil liberties we enjoy. We're not going to transgress those civil liberties in our effort." When he opened the subcommittee's hearings on April 24, 1981, Senator Denton seemed to endorse those witnesses who alleged that the Soviet Union was responsible for most acts of international terrorism. The Soviet "disinformation" campaigns, which were intended to mislead "a story-hungry and sometimes gullible" American press corps, had been especially successful he said, adding, as quoted in the New York Times (April 25, 1981), "The sand in which we bury our heads will eventually bury our nation."

A firm believer in what he calls the "reality of power," Denton has consistently supported increases in the defense budget in order to maintain combat readiness. "Sure war is hell," he told Myra MacPherson, "but some things are worse forms of hell. Slavery being one." Disappointed by the performance of the volunteer army, he introduced on the Senate floor a measure that allows the President to call up 250,000 reservists for up to 180 days without declaring a national emergency. Denton also contributed significantly to Senate passage, by a narrow 52-48 vote, of a bill approving the sale of sophisticated AWACS surveillance planes to Saudi Arabia. Lobbying strenuously in favor of the controversial sale, Denton persuaded some undecided Senators to vote for the plan.

A trim five feet eleven inches tall, Jeremiah Denton has penetrating blue-gray eyes, bushy eyebrows, and a quick smile. He still bears the physical scars of his Vietnam ordeal, but the nightmares that plagued him during the first few years after his release have disappeared. A tough, competitive tennis player, he also enjoys golf and fishing. He is not averse to gambling, and he has described himself as "a very modest social drinker." Since June 6, 1946 Denton has been married to the former Kathryn Jane Maury. They have seven children—Jeremiah Andrew 3d, Donald, James, William, Madeleine, Michael, and Mary Elizabeth—and several grandchildren.

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De Palma, Brian

Sept. 11, 1940- Motion picture director. Address: Fetch Productions, 1600 Broadway, New York City, N.Y. 10019; h. 25 Fifth Ave., New York City, N.Y. 10003

Brian De Palma, the American motion picture director who is often hailed as the heir to Alfred Hitchcock's crown as "master of the macabre," is best known for such technically dazzling, blood-soaked offerings as *Carrie, The Fury*, and *Dressed to Kill*, but he was also the creative force behind *Greetings* and *Hi, Mom!*, two of the more mordantly witty commentaries on the 1960's counterculture. Perhaps the most controversial of the so-called "movie brats"—those directors who, having learned their craft largely outside of the industry, have since come to dominate it—De Palma switched in the early 1970's from low-budget social satire to suspense, which is, in his view, the "most important film form" because of its emphasis on "purely visual storytelling." While no one disputes De Palma's virtuosity with the camera, some reviewers have charged that his highly individualistic, surreal style is pretentious and overblown, but no less an authority than Pauline Kael, the influential resident film critic

Brian De Palma

of the *New Yorker*, believes De Palma is "a true visual storyteller." De Palma, she observed in her *New Yorker* review of July 20, 1981, "has sprung to the place . . . where genre is transcended and what we're moved by is an artist's vision." In her opinion, De Palma is a near master of the techniques of suspense.

Brian Russell De Palma was born in Newark, New Jersey on September 11, 1940, the youngest of the three sons of Anthony Frederick De Palma, an orthopedic surgeon, and Vivenne (Muti) De Palma. In the mid-1940's the De Palmas moved to Philadelphia, a resettlement Brian De Palma has sardonically attributed to his parents' desire to join "the mainstream of America." Although his heritage is Italian Roman Catholic on both sides of his family, De Palma was reared in the Protestant faith. He attended a nearby private Friends' School and received his religious education at the neighborhood Presbyterian church. Nevertheless, the Catholicism of his grandparents and other relatives made "an indelible impression" on him. "That is one spooky religion," he told Gary Arnold in an interview for the Washington *Post* (November 21, 1976). "When you reach back for mysterious or terrifying images, you're going to dredge up many more Catholic memories than Presbyterian ones."

Perhaps inspired by his father's profession, the young De Palma showed a strong interest in science. While he was a high school student, he designed and built his own computer, and he twice entered the National Science Fair competition. On one of those occasions he won second prize for his critical study of hydrogen quantum mechanics through cybernetics. During summer vacations he worked part-time in a hospital laboratory and often observed surgical operations, but was never interested in medicine as a career because, as he put it, it "wasn't precise enough" for him.

Following his high school graduation De Palma enrolled at Columbia University, intending to study physics. Instead, he became, in his words, "obsessed by movies," particularly those directed by Alfred Hitchcock, Roman Polanski, and Jean-Luc Godard. Pursuing his new interest, he acted in student theatrical productions and hocked his scientific equipment to buy a Bolex movie camera. His first short film, *Icarus*, which he put together in the same methodical manner that he had used to assemble a computer, was, as he recalled in an interview for *The Guardian* (September 28, 1976), "pretentious and disastrous." His second effort, *660124: The Story of an IBM Card*, was only marginally better, but his third short, *Woton's Wake*, a fantasy about a sculptor who awakens to find that one of his abstract sculptures has metamorphosed into a living woman, won an award from the Rosenthal Foundation as the best film by an American under the age of twenty-five. It was also voted the most popular film at the Midwest Film Festival in 1963.

After obtaining his B.A. degree from Columbia in 1962, De Palma went on to graduate work in drama at Sarah Lawrence College in Bronxville, New York on a theatre department fellowship and supplemented his study with courses in motion picture production at New York University. It was while attending Sarah Lawrence that he completed, with faculty and student assistance, his first feature-length film, *The Wedding Party*. Starring Robert De Niro and Jill Clayburgh, then young and inexperienced actors, the film relied heavily on what Michael Pye and Lynda Myles, the authors of *The Movie Brats* (1979), called "film pyrotechnics—flashy jumpcuts between improvised scenes and frenetic experiments in camera movement and editing style." Moreover, De Palma himself raised the money for the film's long-delayed national release, in 1969, by Ajay Films.

In 1964 De Palma received his M.A. degree from Sarah Lawrence. He then supported himself for a time by making documentaries and promotional films for businesses and cultural institutions and for such organizations as the NAACP. Perhaps the most successful of those short films was *The Responsive Eye* (1965). Shot in just four hours at the Museum of Modern Art in New York City, it is a striking and memorable record of the museum's controversial op art exhibit and of the baffled responses of its viewers. In his spare time he worked on the screenplay for his second feature, *Murder à la Mod* (Aries Documentaries, 1968), a playful thriller showing a murder from three different points of view, with each version photographed in a different style —the first like a soap opera, the second like a Hitchcock whodunit, and the third like a Mack Sennett comedy. Vincent Canby, who reviewed *Murder à la Mod* for the New York *Times* (May 2, 1968), especially liked De Palma's use of cinematic tricks. "It's fun to see directors who are willing to acknowledge the movie form, and who do not try to convince us that what we see on the screen is necessarily 'real,' " he wrote.

On the strength of his favorable critical notices for *Murder à la Mod*, De Palma tried to market some of his scripts to Hollywood producers. When he failed to make a sale, he went ahead with his third independently financed feature, *Greetings* (Sigma III, 1968), with the help of Charles Hirsch, a moonlighting Universal Pictures producer. Taking its title from the standard salutation on draft-induction notices, *Greetings* cast an irreverent eye on such contemporary social phenomena as casual sex, voyeurism, computer dating, draft evasion, antiwar demonstrations, and assassination conspiracy theories. Because it was shot in long takes to avoid the additional expense of frequent camera setups, the film has a raw, improvisatory quality that is perfectly suited to its characters and to the youth culture it portrays. Although it was a popular attraction on college campuses and the winner of a Silver Bear Award at the 1969 Berlin Film Festival, *Greetings* did not score an immediate hit with establishment critics, some of whom found it "sophomoric," "loosely constructed," "strained," and "unfunny." In the decade since its release, however, many reviewers have revised their opinions and now consider it to be among the best of the so-called "youth" movies of the late 1960's and early 1970's.

De Palma followed *Greetings* with *Hi, Mom!* (Sigma III, 1970), a freewheeling sequel in which Robert De Niro reprised his role of the voyeuristic Jon Rubin, a demoralized Vietnam veteran who, unable to readjust to civilian life, takes refuge in pornographic filmmaking, experimental theatre, and, finally, urban guerrilla warfare. Most critics, even those who felt that the film was shapeless and inconclusive "ersatz" satire, found something to praise in *Hi, Mom!*—De Palma's street-smart dialogue, for example, or his on-target lampoons of such diverse subjects as x-rated movies, educational television, and the bleeding-heart liberalism of the white middle class—but few went as far as Joseph Gelmis, *Newsday*'s film critic, who ranked De Palma with Preston Sturges, Hollywood's leading social satirist of the 1940's. In 1970 Sigma III also released *Dionysus in '69*, an ingenious, split-screen recording of Richard Schechner's hip adaptation of Euripides' *The Bacchae*, as staged by the Performance Group, Schechner's experimental troupe, in an Off Off Broadway theatre during the 1968-69 theatrical season. De Palma codirected that film, along with Robert Fiore and Bruce Rubin.

Because of *Greetings* and *Hi Mom!*, De Palma became something of a countercultural hero, but as he told Joseph Gelmis in an interview for *Newsday* (June 6, 1970), he was "too much a prisoner of [his] background" to be a true revolutionary. "I don't want to be the darling of the revolution," he insisted. "I'm already bored with it. I want to do other things." That desire prompted him to accept an offer from Warner Brothers to direct a picaresque comedy that seemed perfectly suited to his biting comic style. *Get to Know Your Rabbit* (1972) starred Tom Smothers as an up-and-coming marketing analyst who drops out of the business world to become a tap-dancing magician. Unable to reconcile his view of the film with those of the producers and star, De Palma left the project a few weeks short of its completion. Warner Brothers shelved the film for two years, but it was eventually released to generally enthusiastic reviews.

Determined to make his next film free from studio interference, De Palma raised $500,000 to cover the production costs of *Sisters*, his first suspense film. At the time, however, he was less interested in the genre than in the opportunity to tell "tight, precise stories," as he put it. The idea for *Sisters*, the tale of a Siamese twin possessed by the murderous spirit of her dead sibling, came from a *Life* magazine photograph of Russian Siamese twins, one apparently normal, the other disturbed; the plot and technique were largely derived from Hitchcock. De Palma not only incorporated scenes from Hitchcock's *Psycho* and *Rear Window* in his screenplay, but also tracked down the director's favorite composer, Bernard Herrmann, an irascible sexagenarian, and persuaded him to write the music for *Sisters*. The haunting, melodramatic score, strongly reminiscent of the one Herrmann had composed for *Psycho*, contributed significantly to the sinister atmosphere that pervaded the film. Distributed by American-International in 1973, the motion picture had only a modest commercial success.

Commenting on his debt to Hitchcock in an interview for the New York *Times* (July 19, 1981), De Palma told Michiko Kakutani: "Hitchcock found the kind of scenarios that work best. So, when you work in the suspense form, you're almost forced to use some of the ideas he pioneered. Hitchcock's like a grammar book, and it's all there to be learned. What matters is how you use that grammar in your own films. For instance, I think I'm much more of a romantic than Hitchcock: I kind of temper my visual imagery with romantic music, emotionality and slow motion that's much more toward Wagner. It's more sweeping."

For his next film, De Palma chose to remake, in a contemporary setting, the horror classic *The Phantom of the Opera*. Taking as his starting point a treatment he had written in 1969, when it first occurred to him that rock musicians and their hangers-on live in a kind of Grand Guignol world of drugs and deals, De Palma conceived the idea of a deformed musical genius who is victimized by a greedy rock impresario. A campy send-up of the glitter-rock scene, *Phantom of the Paradise* (Twentieth Century-Fox, 1974), is also a bloodcurdling horror movie with more than its share of dismemberments. Despite some laudatory reviews, most notably from Pauline Kael, the film, which was inadequately marketed by Twentieth Century-Fox, disappeared from theatres after a brief run. It recently resurfaced in Paris, where it has become something of a cult classic, and it is occasionally shown on European television.

For several years De Palma had felt that perhaps his biggest weakness as a director was his lack of interest in the relationships between characters. *Obsession* (Columbia, 1976), a romantic suspense drama inspired by Hitchcock's classic *Vertigo*, was his attempt to correct that fault. Written in collaboration with Paul Schrader, the screenwriter and director, the film tells the story of the guilt and redemption of Michael Courtland, a New Orleans businessman whose life is shattered when his wife and young daughter are killed by kidnappers. On a nostalgic trip to Italy fifteen years later, he falls in love with his wife's double—or perhaps his daughter has survived (the plot is deliberately ambiguous). After a fast-paced, suspenseful opening, the film is given over to a languorous exposition of the growing romance between Courtland and his old/new love. Those sequences, lushly photographed by Vilmos Zsigmond, captivated those critics who had disliked De Palma's social satires, among them Richard Schickel and Rex Reed. Longtime De Palma champions, however, were disappointed. Pauline Kael for one, in her *New Yorker* appraisal of November 22, 1976, grumbled that "the romantic conception operated on only one level; it lacked humor . . . and good, cheap dirt."

De Palma readily admits that his first box-office smash, *Carrie* (United Artists, 1976), which he has described as "a combination of *American Graffiti* and *The Exorcist*," is a "contrived, cliché-ridden story." He spent just $1,600,000—a bargain by contemporary filmmaking standards—to transform Stephen King's best-selling horror novel about the lonely and tormented high-school outcast who takes bloody revenge on her persecutors into what Gary Arnold, an admitted admirer of De Palma's work, called "the most astute, skillful, and satisfying thriller crafted for the screen since *Jaws*." The majority of reviewers, however, did not share Arnold's enthusiasm. Although virtually every critic was impressed by the performances of Sissy Spacek in the title role and of Piper Laurie, who returned to the screen after a long absence to play Carrie's religiously obsessed mother, and by the spectacular visual effects, most had some reservations about the film as a whole, calling it "simplistic," "unintentionally hilarious," and "benignly unscary." Despite its hostile reviews, *Carrie* became one of the top-grossing films of 1976.

If *Carrie* was the film that made De Palma a box-office name, *The Fury* (Twentieth Century-Fox, 1978) was the work that earned him a place among the ranks of the controversial "brutalist" directors. An implausible thriller about two telekinetic teenagers who are kidnapped for nefarious purposes by a super-secret government agency, *The Fury* allowed De Palma to take the special effects technology that he had explored in *Carrie* to an even higher level, with stomach-churning results. In one scene, for example, a man explodes in spontaneous combustion. In her review for the *New Yorker* (March 20, 1978), Pauline Kael defended the visual effects that many of her colleagues had denounced as "gratuitous bloodletting." "The violence is presented in such a stylized, aestheticized way that it transcends violence," Miss Kael argued. "[De Palma] has such a grip on technique . . . that you get the sense of little else; there's a frightening total purity in his fixation on the humor of horror." Miss Kael was so entranced by the film's "visual poetry" that she dismissed as immaterial the "narrative and verbal inadequacies" that had troubled other critics.

Although he admits that he operates on what he has called "the principle of escalating terror," De Palma does not think his films are excessively violent or even "particularly horrible." "To me, they deal with a stylized, expressionistic world that has a kind of grotesque beauty about it," he told Jennifer Dunning of the New York *Times* (April 28, 1978). He discussed the subject at greater length in an interview with Gene Siskel for a Chicago *Tribune* profile published on August 3, 1980. "I don't think you necessarily have to have blood flying across the screen and guts coming out of stomachs and stuff like that. But I think you should be able to use what you consider effective, within certain limitations. . . . There can be something very poetic about violence in film. I think movies are about action—you know, bodies falling, knives sweeping through the air. That has a lot to do with what one can do in cinema so effectively."

In 1977 De Palma took time off to teach an undergraduate course in independent filmmaking at Sarah Lawrence. He taught the yearlong course *gratis*, in an effort to repay his alma mater for the graduate fellowship that had given him his start. As a class project, his students made a full-length film. A frenetic farce based on an idea of De Palma's about an introspective teenager who films the members of his family, *Home Movies* quickly outgrew its initial conception and its shoestring $50,000 budget when De Palma persuaded Kirk Douglas to play a leading role. With the financial help of Douglas and of De Palma's friends Steven Spielberg and George Lucas, the directors, the students completed *Home Movies* in just under two years' time. It was released by United Artists in 1980 to generally negative reviews.

Dressed to Kill (Filmways, 1980), De Palma's next Hollywood feature, was unquestionably the cinematic sensation of the summer of 1980. A chilling psychological horror story about a moralistic transvestite who punishes promiscuous women for their transgressions by slashing their throats with a straight razor, provoked more dissension among the critics than any of De Palma's earlier films. *Dressed to Kill* was, variously, hailed as "the first great American movie of the eighties" (by *New York* magazine's David Denby), denounced as "sophomoric soft-core pornography" (by John Simon, writing in the *National Review*), cited as "fresh ominously satisfying evidence" of De Palma's cinematic virtuosity (by Gary Arnold, the senior film critic of the Washington *Post*), and dismissed as "high-gloss exploitation" (by Stanley Kauffmann in his commentary for the *New Republic*). The debt to Hitchcock, in this case particularly to *Psycho*, was obvious to all reviewers, although at least one—Joy Gould Boyum of the *Wall Street Journal*—saw it not as an *hommage*, but as "falling just this side of plagiarism." De Palma himself thought the movie had "more of a Buñuel feeling to it."

De Palma returned to some of the themes that had interested him in the 1960's, namely, capitalist corruption, the abuse of political power, and assassination conspiracy theories, in his most recent work, *Blow Out* (Filmways, 1981), a thriller about a sound technician, played by John Travolta, who becomes an inadvertent witness to the murder of a leading Presidential candidate. A pastiche of elements borrowed from the Kennedy assassination, Chappaquiddick, Watergate, Antonioni's *Blow Up*, and Coppola's *The Conversation*, *Blow Out* turned out to be an uneasy mix of melodrama and parody. Like all of De Palma's work, it was conceded to be visually arresting and, according to David Denby, "almost perfectly made," yet it remained, in the opinion of most critics, unconvincing and strangely unsatisfying.

Brian De Palma is a tall, husky, bearded man with "spooky" gray-blue eyes and what one reporter once described as a "wraparound" smile. According to interviewers, he is an animated conversationalist given to quick, infectious laughter. Intolerant of the "company-town atmosphere," to use his words, of Hollywood, he lives quietly in a cooperative duplex apartment overlooking Washington Square in New York City's Greenwich Village with his wife, Nancy Allen, the actress, whom he married on January 12, 1979. Miss Allen has appeared in several of his films, most recently in *Dressed To Kill* and *Blow Out*. In his spare time De Palma browses for bargains in the Strand bookstore or watches basketball and football on television. He rarely goes to the movies. "Either I'm getting older or they're getting worse or I've seen too much," he has explained. "Mainly I'm disappointed."

An early riser, De Palma is often at his desk in his headquarters at Fetch Productions, just a few blocks from his home, before 8:00 A.M. There he writes his screenplays in longhand on yellow legal pads, then meticulously plans every shot and camera angle on the storyboards that line the walls of his office. He is said to be remote and uncommunicative on the set, seldom speaking even to his actors. According to the actor Michael Caine, as quoted in the Washington *Post* (July 27, 1980), "the highest praise" De Palma ever gives his cast "is 'print.'"

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Domenici, Pete V(ichi) (dō-men'ē-chē)

May 7, 1932- United States Senator from New Mexico. Address: b. Suite 2317 Dirksen Senate Office Building, Washington, D.C. 20510; h. 11110 Stephalee Ln., Rockville, Md. 20852

In only his second term in the United States Senate, Pete V. Domenici of New Mexico succeeded to the chairmanship of the powerful Senate Budget Committee, which—along with its counterpart in the House of Representatives—was established by the Budget and Impoundment Act of 1974 to provide Congress with a mechanism for setting government spending priorities. A lawyer with a background in municipal government, Domenici served a term as mayor of Albuquerque, New Mexico before his election to the Senate in 1972. Since then, the pragmatic, conservative Republican has been a leader in the bipartisan battle to restrain the growth of the federal budget. To hold down spending and reduce the swollen deficit, Senator Domenici has recommended slashing military as well as domestic spending and hiking taxes—a stance that puts him at odds with the supply-side economics of President Ronald Reagan.

Pietro Vichi Domenici was born in Albuquerque, New Mexico on May 7, 1932, the youngest of the six children and the only son of Cherubino ("Choppo") and Alda (Vichi) Domenici, both of whom were immigrants from northern Italy. He legally changed his name to Pete when he first ran for public office. Choppo Domenici, who had gone to work in his uncle's grocery store shortly after his arrival in Albuquerque at the age of fourteen, eventually turned that neighborhood mom-and-pop operation into a thriving wholesale grocery business serving a 100-mile-wide area. During his adolescence, Pete Domenici helped out by handling crates and driving trucks. He remembers his father as a frugal, hard-working patriarch absorbed in his business. "But we never felt like . . . he didn't love us or anything," he told Robert W. Merry of the *Wall Street Journal* (January 25, 1982). "We knew what he was doing was for us." Domenici's doting mother's indulgence, however, more than "tempered" his father's remoteness. "She conned him nicely for things, most of them for us," he added. "She thought we should have the best of everything."

Domenici attended the University of Albuquerque from 1950 to 1952, then transferred to the University of New Mexico, where he was an all-conference baseball pitcher. After receiving his B.S. degree in 1954, he played minor league baseball and tended bar for a few months before taking a job as a mathematics teacher and baseball coach at a local high school. He resigned a year later to enroll in the law school at the University of Denver. Choppo Domenici was unenthusiastic, but he agreed to pay the tuition in exchange for his son's promise to repay the money if he left school for any reason other than poor grades. His son persevered, however, and earned his LL.B. degree in 1958. He was admitted to the New Mexico bar later in the year.

Returning to Albuquerque, Domenici set up a private law firm, Domenici and Bonham, in partnership with a colleague. He continued to practise law until his election to the United States Senate in 1972. Encouraged by his friends, Domenici decided, in 1966, to run for a seat on Albuquerque's nonpartisan city commission. "I was a real complainer about government, not much different than I am now," he explained to Helen Dewar in an interview for the Washington Post (September 9, 1981). "They told me to run or quit bitching." Easily elected to the commission, he was chosen as its chairman, a post comparable to that of ex officio mayor, in October 1967. During his term as chairman, Domenici sought federal urban renewal funds to rehabilitate the city's downtown area and, in an effort to extend governmental services to the city's large Hispanic community, "took city hall to the barrios," as he put it. To provide work for the city's unemployed, he attracted private companies to the area and pioneered a jobs program that was a local forerunner of the federal program established under the Comprehensive Education and Training Act (CETA). While he was serving as an Albuquerque city commissioner, Domenici was a member of the National League of Cities Revenue and Finance Steering Committee, the Resolutions Committee for the 1969 Annual Conference of Mayors, and the State Republican Finance Committee, and he was appointed to the Governor's Policy Board for Law Enforcement and to the Middle Rio Grande Conference of Governments.

Having attained a position of some importance in New Mexican Republican political circles, Domenici decided, in 1970, to run for the governorship. A moderate in a crowded field, he took nearly 50 percent of the votes in the June primary to win his party's nomination over five opponents, but he lost the November general election to the better-known Democratic candidate, Bruce King, a former speaker of the state house, by a margin of two percentage points. Two years later, in a bid for the United States Senate seat being vacated by the retiring Clinton P. Anderson, he wrested the nomination from seven other Republican hopefuls. His Democratic opponent in the general election was Jack Daniels, a wealthy business executive. The two men held similar views on many issues, but on the campaign stump Domenici took a more conservative stance and opposed, among other things, gun control and abortion. Riding on President Richard Nixon's coattails, he garnered 54 percent of the votes cast to become the first Republican Senator to be elected in the state since 1936.

On the floor of the Senate, Domenici soon acquired a reputation as a staunch but not inflexible conservative. Long before Ronald Reagan's triumph in the 1980 Presidental contest, he took up the traditional Republican rallying cries for a more militant foreign policy, increased defense spending, and a balanced federal budget. The ratings he has received over the years from the major political interest groups reflect his basically conservative orientation. During his first term in office, for example, the conservative Americans for Constitutional Action rated him as high as 89 percent while the liberal Americans for Democratic Action awarded him ratings of from 5 to 25 percent. National Associated Businessmen, Inc., which acts as a watchdog on domestic spending, measured Domenici's record on that issue in the 70 to 91 percentage range, and the American Security Council gave him consistently high marks for his approval of defense expenditures.

In international affairs, Domenici generally took a firm stand, particularly in matters relating to Communist countries. After the end of the Vietnam war, he argued against the extension of economic aid to the Socialist Republic of Vietnam, contending that other countries were "more deserving" of American assistance, and he also opposed the admission of Vietnam to the United Nations. The Senator emphasized, in an interview with *U.S. News & World Report* (October 25, 1976), that he would not soften his position until the Vietnamese accounted for those Americans officially classified as "missing in action." To underline his determination, Domenici unsuccessfully proposed, in 1975, that the United States substantially reduce its financial commitment to the United Nations if that body did not vigorously pursue an investigation into the fates of the lost men. Suspicious of Communist intentions, he expressed reservations about the strategic arms limitation treaty with the Soviet Union that was negotiated by the Jimmy Carter Administration. In a joint public statement issued on April 5, 1979, he and eleven like-minded Republican colleagues questioned what they viewed as ambiguities in the treaty that could, in their view, give an unfair advantage to the Russians. Because he feared that the Panama Canal treaties jeopardized North American security, among other things, he also disapproved those agreements.

Complementing his long-standing advocacy of a hard-line foreign policy, Domenici regularly called for substantial increases in defense appropriations to pay for the production and deployment of such sophisticated weapons as the Trident submarine and the MX, Cruise, and Trident missiles. But at the same time, as a dyed-in-the-wool low-deficit Republican, he urged Congress to limit spending, by law, to a fixed percentage of the gross national product. A statutory ceiling would, in Domenici's opinion, "enable the Congress to say 'no' in a manner that its members can support." To compensate for increases in the defense outlay, he recommended massive cuts in some nonmilitary expenditures. In 1979, for example, he proposed amendments to the Budget Committee's recommendations for the fiscal 1980 budget that would have added $600,000,000 to defense and cut $8.3 billion from social programs.

Although he was an early supporter of the Kemp-Roth plan to cut personal income taxes across-the-board by 30 percent over three years, Senator Domenici, unlike Congressional supply-siders, has never believed that substantial tax cuts would generate enough economic growth to bring inflation under control and, at the same time, raise sufficient revenue to balance the federal budget. To hold government spending to an acceptable level, he advised cutting back on some of the social welfare and "entitlement" programs that account for about 60 percent of the annual federal outlay and transferring others from Washington to the jurisdiction of state and local governments.

Contending that the free enterprise system depends upon the "maximum development" of each individual's potential, Domenici nevertheless continued to support federal involvement in the nation's educational system. "Education is so important to the country as a whole that I believe our federal government must be involved in a substantial way in financial support for education," he said, as quoted in George Douth's *Leaders in Profile* (1975). "Educational needs are in a constant state of flux. They are different at different times in different parts of the country. Funds must be available to local areas with a greater degree of flexibility than has been in the past." To that end, he voted for the establishment of the Department of Education to oversee the development of a national policy on education and vocational training.

As a member of the Senate's Energy and Natural Resources Committee, Domenici helped shape most of the energy legislation passed during the late 1970's, including bills authorizing funds for research in synthetic fuels and alternative energy sources and for the development of standby gasoline rationing procedures. The most outspoken Republican on the Committee, he frequently sided with Democratic members in drafting compromise measures on such controversial issues as the decontrol of natural gas prices. From his seat on the Environment and Public Works Committee, he steered through the Senate the waterway user fees provision, which he attached as a rider to a multimillion-dollar authorization for a new lock and dam on the Mississippi River at Alton, Illinois. The measure required commercial barge operators to pay a fee to help defray the upkeep expenses of federally maintained waterways.

Always keeping the special needs of his constituents in mind, Domenici effectively used his committee assignments to protect western interests in general and to provide federal largesse for New Mexico in particular. In 1978, for example, he amended a uranium wastes cleanup bill, which affected the operation of four plants in his state, to require the federal government to foot the bill for the safe removal and disposal of the toxic waste materials from the plant sites. To eliminate the pork-barrel projects that gobbled up millions of federal water dollars each year, he and Senator Daniel Patrick Moynihan jointly submitted a bill giving states control over their own water projects—a boon to parched New Mexico. Domenici also helped to draft the Clean Air Act.

Unopposed in the 1978 Republican Senatorial primary, Domenici turned back an underfinanced Democratic challenge from Toney Anaya in the general election, winning rather comfortably with 53 percent of the vote. As some national political analysts pointed out, however, his margin of victory was surprisingly small. Anaya, who had prosecuted several leading Democratic politicians during his tenure as state attorney general, had only lukewarm support from the New Mexican Democratic party organization, and without substantial financial assistance from the national party, he was able to raise only $175,633, far less than the sum amassed by Senator Domenici. But despite a campaign war chest of $914,634, and the built-in advantage of incumbency, Domenici lost the sizable Hispanic vote to Anaya, and he took just over one-half of the vote in his own home base of Albuquerque. The Senator clinched reelection only by a strong showing in the heavily "Anglo" eastern section of the state, gaining a total of 23,397 votes over Anaya.

The political turning point for Domenici came in 1980, when the Republicans captured control of the Senate as well as the White House. The party's stunning victory, coupled with the retirement of Senator Henry Bellmon of Oklahoma, the senior Republican on the Budget Committee, gave Domenici, the new ranking Republican, the chairmanship of that influential committee. Rising to the challenge, he impressed colleagues with his grasp of the complicated technicalities of federal fiscal policy and with his "extraordinary restraint, skill, and understanding," to use the words of Howard H. Baker Jr., the Senate Majority Leader. "I've never seen a man grow as much as Domenici has," Baker told Helen Dewar for the Washington *Post* profile. "I cannot tell you how much I admire that man."

As soon as the Ninety-seventh Congress convened, Domenici immediately set out to help fulfill President Reagan's campaign pledge to trim the federal budget. Exhorting his fellow committee members to put the brakes on what he has called "the great American expenditure machine," he stage-managed the unanimous approval of an assortment of spending cutbacks amounting to $36.4 billion—some $2.3 billion more than the cuts proposed by the President in his fiscal 1982 budget. "This is the most historic exercise in restraint ever attempted by the Congress of the United States, and it cleared its first hurdle today," the Senator told reporters after the committee vote, as quoted in the New York *Times* (March 19, 1981). "The final vote indicates to me that the people of this country strongly support fiscal restraint."

In a subsequent vote a few weeks later, however, Domenici failed to persuade three conservative Republican Senators to toe the party line. Strongly objecting to the size of the projected deficit, the three joined forces with Committee Democrats, who opposed what they considered to be unconscionable cuts in social programs, to turn down the Administration's budget package by a 12 to 8 vote. Domenici eventually lured the defectors back into the Republican fold with new budget estimates based on revised economic assumptions and additional budgetary concessions from David A. Stockman, the director of the Office of Management and Budget.

On May 14, 1981, after weeks of closed-door political horse trading and occasionally emotional public hearings, Senate-House conferees approved a compromise $695.4 billion budget that specified cuts in virtually every government program except defense. Many jubilant Republicans, including Domenici, confidently predicted a balanced budget by 1984. "I'm not an advocate of a balanced budget every year, under all circumstances," the Senator had explained to Robert W. Merry shortly after he assumed the chairmanship of the Budget Committee. "I advocate it as a tool to force a sound fiscal policy and as a tool to run contra to the propensities and tendencies of the last twenty-five years to overspend."

As the summer months passed, it became increasingly apparent to Domenici and to other Republican leaders that because of steadily worsening economic conditions, such as continued high interest rates and growing unemployment, disenchantment with Reaganomics was spreading in the Congress and in the country at large. Although he was aware of the chilling effect that adverse public reaction to rumors of possible cuts in the Social Security benefits was having on those colleagues who were up for reelection in 1982, Senator Domenici continued to insist that some cuts in entitlement programs, including curtailments of the cost-of-living increases in benefits in the hitherto sacrosanct Social Security system, were necessary to reduce interest rates. "Bringing inflation down and keeping it down are the cornerstone of political success," he reminded fellow Republican Senators at a luncheon meeting in mid-September 1981, as quoted in the New York *Times* (September 29, 1981). "There's nothing as politically difficult as failure to address that problem. . . . Before you get worried about a single constituency, no matter how large or how small, remember that if interest rates don't come down and inflation doesn't come down, the voters that will hold us responsible will be larger than any individual group."

For Domenici the success of Reaganomics depends almost entirely on the President's ability to balance the federal budget. He is, therefore, more disturbed by the seemingly endless parade of ever-higher deficit projections than by the complaints of the special interest groups affected by the belt-tightening or by the election-year jitters of Republican incumbents. The deficits are "just too large," he contended on the NBC News public affairs program *Face the Nation* on March 7, 1982. "Our [Congressional] projections indicate that the deficits are growing rather than coming down, and that's frightening because almost everyone says that you cannot get sustained recovery" with huge deficits.

To persuade President Reagan that "we're for real on budget cuts," Domenici recommended a compromise package of cuts in domestic spending, including reductions or postponements of the automatic cost-of-living increases in Social Security payments to middle-income beneficiaries and a federal salary freeze. He contended that the President, when presented with such a bipartisan package, might be more willing to rethink his commitments to higher defense spending and tax cuts. "For the sake of prudence, I believe that we can do all the good things the President wants, and that I support, and yet do them just slightly more slowly," the Senator said, as quoted by wire service reporters in February 1982. When the bipartisan negotiations collapsed three months later, Domenici forged a compromise package of mostly unspecified cuts and savings with the White House and pushed it through the Budget Committee on a straight party-line vote.

A compulsive worker, Pete V. Domenici now finds little time for the sports he enjoyed so much as a youth. He kept such long hours during the Senate's budget meetings that some committee Democrats complained of the "forced march" nature of their deliberations. Married since January 15, 1958 to the former Nancy L. Burk, he has eight children, Lisa, Peter, Nella, Clare, David, Nanette, Helen, and Paula. The Domenicis live in suburban Rockville, Maryland. The Senator has been honored by the League of United Latin American Citizens, the National Federation of Independent Business, the National Associated Businessmen, Inc., and other civic organizations.

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Donovan, Raymond J(ames)

Aug. 31, 1930- United States Secretary of Labor. Address: b. Department of Labor, 3d St. and Constitution Ave., Washington, D.C. 20210

Raymond J. Donovan once described his working-class roots as "humble" and his life as "a realization of the American dream." Donovan, a self-made New Jersey contractor and a fund-raiser and state campaign chairman for Ronald Reagan, was named Secretary of Labor after Reagan's election to the Presidency of the United States in November 1980. Charges (never substantiated) of illegal union payoffs by Donovan and the construction company in which he was a partner delayed his confirmation by the Senate beyond that of any other Reagan Cabinet member, until February 3, 1981. He remained controversial in the months following, as he turned the Department of Labor from its traditional "narrow advocacy of organized labor," as he described the previous policy in the department. While dodging invective from other quarters, Donovan earned high marks from the Office of Management and Budget and groups like the National Association of Manufacturers for cutting his department's spending by a third, reducing its staff, and rescinding or relaxing rules he considered unnecessarily burdensome to business and industry. Rumors that Donovan's tenure at Labor would be brief dovetailed with his apparent political ambitions back in New Jersey and the speculation that he might soon decide to run for the United States Senate from his home state.

Raymond James Donovan, who is of Irish descent, was born in Bayonne, New Jersey on August 31, 1930, the seventh of twelve children of an oil company payroll clerk. He grew up, as he has recalled, in a home that was intensely Roman Catholic and intensely Democratic, where "the most honored name . . . after the Pope, was FDR." After graduating from St. Andrew's parochial school and putting in a year at St. Peter's Prep in Jersey City, he became a minor seminarian with the Missionary Servants of the Most Holy Trinity in Cottontown, Alabama. After completing his secondary studies in Cottontown, he went on to Notre Dame Seminary in New Orleans, Louisiana, a major seminary that has no connection with the university of the same name. He worked summers as a unionized laborer, elevator operator, and brewery employee.

Meanwhile, both of his parents had died. In 1952, after receiving his bachelor's degree in philosophy at Notre Dame Seminary, Donovan quit studying for the priesthood and returned to New Jersey to take his turn helping to raise his younger siblings. "We stayed together and raised each other," he has said, "and that's something we're all proud of."

For five years Donovan worked for the American Insurance Company, first as a sales representative in Essex and Hudson counties in New Jersey and later in the firm's surety department in Parsippany, New Jersey. In 1959 he joined the Schiavone Construction Company in Secaucus, New Jersey as a major shareholder and the vice-president in charge of labor relations, finance, bonding, insurance, and real estate, and he became executive vice-president twelve years later. Under Donovan and Richard Schiavone, the company grew from a modestly successful bridge and tunnel contractor into one of the leading heavy construction firms in the Northeast, with 1,500 employees and more than $50,000,000 worth of business a year. Federal probes into political corruption in New Jersey touched the Schiavone Construction Company on two occasions, but no charges of illegal payoffs were ever filed against the company.

As a management executive, Donovan never lost his common touch and his down-to-earth manner. Speaking the language of the workers and retaining a sense of their needs, feelings, and motivations, he enjoyed an unusual degree of rapport with his employees. Rather than sit in his imposing office or worry about getting his business suit dirty, he would, typically, walk through the dimly lit subway tunnel the Schiavone Construction Company was cutting through the Upper East Side of Manhattan to keep up with the progress of the work and encourage the workers.

With union negotiators, Donovan had a reputation for being tough but fair. "He and I fight like hell," Charles Marciante, president of the New Jersey State AFL-CIO, testified, "but that doesn't mean he's against unions." John J. Messinger, who sat across the bargaining table from Donovan for years as a representative of Local 14 of the International Union of Operating Engineers, commented, "His ability as a negotiator is fantastic. He gets a lot done without a lot of noise. He's very quiet and very sure of every step he's ever made." Patrick Campbell, the business manager of the same union's Local 825, called Donovan "one of the smartest men" he had ever negotiated with.

Originally a Democrat who, he confesses, "didn't know what the hell [he] was doing," Donovan supported Estes Kefauver in 1956. Eventually he gravitated to conservative Republicans, such as Senatorial candidates James L. Buckley and Jeffrey Bell, because "they were saying the things [he] believed." He raised funds for Raymond Bateman, who lost the New Jersey gubernatorial race to Democrat Brendan Byrne in 1977, and he was drawn to Ronald Reagan in 1976 for two reasons, as he later explained: "I truly believed in the man and his philosophy. And I recognized something else—that he was saying things that appealed to the people I grew up with."

In his bid for the 1976 Presidential nomination, Reagan made only two quick stops in New Jersey because the moderates who then controlled the state Republican party machinery had already clinched the state for Gerald R. Ford. Remaining loyal to Reagan, Donovan set his sights on the 1980 Presidential race. Beginning in June 1979, he raised $600,000 for the Reagan campaign, almost a third of it in one night, when Frank Sinatra appeared at his request at a fund-raising event at a country club owned by his construction company.

The New Jersey Republican leadership endorsed Reagan before the New Jersey Presidential primary, putting almost all of the state's sixty-six delegates in the Californian's pocket. Named head of the Reagan-Bush New Jersey campaign committee, Donovan brilliantly launched the general election campaign by arranging for Reagan to appear with the late Stanisław Wałesa, the stepfather of Lech Wałesa, the leader of Solidarity, the independent labor movement in Poland, in a rally in Liberty State Park in Jersey City, in the shadow of the Statue of Liberty. As the campaign progressed, Donovan took the Reagan message to labor union officials in eleven other states. He later told a reporter, "My message to them [the labor leaders] was simple: 'Don't believe what the media says about Reagan. Listen to him and make up your own mind.' And in most cases that's all it took."

President-elect Reagan nominated Donovan for Secretary of Labor on December 16, 1980. On the union side, the response to the announcement was cool, although Frank Fitzsimmons, president of the International Brotherhood of Teamsters, said he looked forward to working with Donovan and assisting him in any way he could. Similar sentiments emanated from the United States Chamber of Commerce, which, like the Teamsters, had lobbied for the nomination of Betty Southard Murphy, former chairperson of the National Labor Relations Board. The National Right to Work Committee, organized labor's archenemy, was reportedly well pleased with the nomination of Donovan.

Donovan's confirmation hearings by the Senate Labor and Human Resources Committee were prolonged while the Federal Bureau of Investigation looked into eighteen allegations of illegal or improper conduct by Donovan and the Schiavone Construction Company in the pursuit of labor peace. One of the allegations was that the company had carried a "ghost," a no-show employee, on its payroll as a favor to the business agent of a Teamsters local. Many of the other charges were brought by an underworld FBI informer, a convicted murderer, who testified that he personally received fifteen to twenty payments from Donovan in 1967 and 1968 to buy cooperation from the Teamsters.

On January 27, 1981 FBI officials reported to the Senate Labor and Human Resources Committee that, after "exhaustive" inquiry, they could not corroborate any of the charges against Donovan or his company. The hearings, among the longest confirmation proceedings in the history of the Senate, came to an end two days later, when all nine Republicans and two of the Democrats on the committee voted to send Donovan's name to the floor of the Senate. (Five other Democrats, including Senator Edward M. Kennedy, abstained from voting, responding only as "present.") On February 3, 1981 the Senate finally completed President Reagan's Cabinet by approving Donovan's nomination by a vote of eighty to seventeen. All of the negative votes were cast by Democrats.

Before taking office, Donovan had to divest himself of his more than a quarter of a million dollars' worth of stock in the Schiavone Construction Company. His other interests had a minimum value of $393,000. He held at least $500,000 in interest-bearing securities and owned property in Boca Raton, Florida worth at least $250,000. His salary with the Schiavone Construction Company had been $267,435, and another $255,506 had come from consulting fees.

Once in office, Donovan lost no time in showing that he intended to do his part assiduously in carrying out President Reagan's mandate to ease the federal regulatory burden on business. On February 12, 1981, eight days after his swearing-in, he withdrew or indefinitely postponed several controversial rules issued by the Department of Labor in the final days of the Carter Administration, some of them within the department's Occupational Safety and Health Administration, an agency regarded by many in American industry as a major hobble on their operations and the bane of their existence. A rule requiring the labeling of hazardous chemicals in the workplace was withdrawn, and twenty regulations, including new requirements for federally funded construction and service jobs, equal opportunity employment measures, and federal employment and training programs, were postponed. Among the postponed innovations was a 45 percent raise in the minimum wage of supervisory employees who are excluded from overtime pay in the hotel, fast-food, and retail industries. In a written statement for the press Donovan described his actions on February 12 as "consistent with Administration-wide efforts to remove unwarranted obstacles which cost the economy billions of dollars a year."

In testimony before the House public assistance subcommittee on March 12, 1981, Donovan and his deputy assistant, Lawrence E. Weatherford, defended the Reagan Administration's recommendations for changes in the unemployment compensation program that would reduce the estimated cost of that program in fiscal 1982 from $18.1 billion to $16.7 billion. Weatherford explained that the changes, especially the tightening of qualifications for benefits and extra benefits, would help get rid of those who "are prepared to ride the system until all benefits are exhausted and only then look for work." In a press conference on March 16, 1981, Donovan, when asked where the 350,000 workers employed under the Comprehensive Employment and Training Act (C.E.T.A.) would go when C.E.T.A. was eliminated, replied, "The private sector." At a Cabinet meeting a week later Donovan said that the Reagan Administration favored a subminimum wage for young workers to help reduce teenage unemployment but would not immediately back any specific legislation because the issue was a volatile one with labor and therefore the Administration did not want to broach it until its general economic strategy seemed to be succeeding.

In an investigation of sweatshop conditions on the fringes of New York City's garment industry, Donovan's department uncovered twenty-two cases of illegal child labor and violations of minimum wage and overtime laws. New York State Senator Franz S. Leichter (Democrat-Liberal, Manhattan) observed that because Donovan planned to cut sharply the staffs that enforce labor laws, the garment district investigation would not have "an appreciable impact." When a Department of Labor strike force under Donovan's direction raided a Chinatown garment factory, on April 24, 1981, Wilbur Daniels, executive vice-president of the International Ladies Garment Workers Union, dismissed the raid as a "public relations" ploy, and an advocate for the Chinese garment workers described it as "misdirected and ineffective."

In response to requests from women working at home in Vermont, Donovan on May 1, 1981 proposed lifting the ban on home labor in several apparel industries (knitted outerwear, women's apparel, jewelry, gloves and mittens, and buttons and buckles) in order to "open up job opportunities in many cottage industries and encourage workers to report minimum wage violations without fear of losing their jobs." The proposal brought howls of protest from all sides, labor leaders seeing it as the undoing of forty-year-old legislation designed to prevent worker exploitation and apparel companies fearing it would invite unfair competition from maverick manufacturers. In deference to the criticism, Donovan exempted urban areas when he lifted the home-labor proscription in a directive issued on June 19, 1981.

One of the embattled Donovan's few undisputed triumphs was the settlement of the long players' strike that disrupted the 1981 baseball season. The strike, which resulted from a disagreement over professional compensation for free agents (players who are permitted to sell their services to the highest bidder), was in its sixth week when Donovan summoned both sides to Washington for "serious talks" on July 20, 1981. When an agreement was reached eleven days later, Steve Rogers of the Montreal Expos, one of the players' negotiators, said, "I'm not even a Republican, and this is no political message or anything, but the only reason we got a settlement is that he [Donovan] called us to Washington." A jubilant Donovan threw out the ceremonial first ball at Yankee Stadium in New York City when baseball's "second season" opened on August 10.

Newspaper stories in the summer of 1981 quoted an anonymous White House official as criticizing Donovan for being "immersed in trivia"; asserted that many in management joined their union counterparts in worrying about Donovan's speed in "reactively" changing traditional Department of Labor policy without any apparent well-thought-out substitute policy; and suggested that he relied too heavily on top aides he had brought with him into the department, chiefly political allies without experience in management-labor relations.

Asserting that the Department of Labor was "a managerial nightmare" when he arrived, Donovan countered by saying, as quoted by Robert S. Greenberger in the *Wall Street Journal* (July 2, 1981), "This department is run as I run my business. We're a team. But some people read 'team' as a weakness of the manager in charge. I deny that." He further asserted that much of the criticism he was receiving proved that he was not in the pocket of either business or labor. "Nobody owns me, and I'll still be able to say that the day I leave this town." Greenberger quoted a career official in the Department of Labor as saying, "He's got a lack of experience in reaching out and consulting fairly widely to see what views are held and where the booby-traps are. He isn't a malicious, devious person." Another authority cited in the *Wall Street Journal* article was Edith Baum, the minority counsel of the House Committee on Labor, who said that Donovan was "very sincere" and attributed his problems to "political naïveté."

In a poll of 131 top Washington insiders conducted by *U.S. News & World Report* (July 27, 1981), Donovan was rated the least effective of the Reagan Administration's thirteen Cabinet secretaries. Those polled called him "a gentleman," "intelligent," "tough," "loyal," "decent," and "very down to earth," but the prevailing assessment, as summed up in the magazine, was that he was in "over his head." After a six-month investigation into repeated charges of labor-management corruption involving Donovan at the Schiavone Construction Company, a special prosecutor appointed by the Attorney General reported on June 28, 1982 that "there was insufficient credible evidence to warrant prosecution of Secretary Donovan on any charge" and that "the grand jury declined to indict the Secretary with respect to every allegation it considered."

Raymond J. Donovan and Catherine Sblendorio, a volunteer worker with inner-city children, were married in 1957. Before moving to Washington, D.C., they lived with their three children, Kenneth, Mary Ellen, and Keith, in a large Colonial-style home in affluent Short Hills, New Jersey. The dark-haired, muscular Donovan keeps in shape by jogging and playing racquetball, and his recreations include antique-collecting. When he interviewed the Secretary of Labor for the New York *Times* (October 1, 1981), Seth S. King found him to be "a friendly, intense man who speaks softly and quickly." Others have observed that he is a fast learner who adapts quickly to change and crisis and a master of personal diplomacy, able to get along with others while usually getting his own way in the process. Donovan told King that he backs President Reagan's budget and regulatory reforms because "it's the only way we're going to have another industrial revolution, where we'll create more jobs and more real take-home pay." He concluded: "I say the best social programs are jobs, and I will trade pushing paper in this department for jobs any day in the week."

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Edwards, James B(urrows)

June 24, 1927- Former United States Secretary of Energy. Address: b. Medical University of South Carolina, 171 Ashley Ave., Charleston, S.C. 29425

When, on December 22, 1980, President-elect Ronald Reagan appointed James B. Edwards, the former Republican governor of South Carolina, to the Cabinet-level post of Secretary of Energy, his choice was widely interpreted as being ideologically motivated. Since Edwards, the only Southerner among Reagan's early Cabinet appointments, had only scant experience with energy matters and even less familiarity with Washington politics, his link with the Deep South was also considered to be a major factor in his nomination. Ronald Reagan and James B. Edwards, an oral surgeon until he entered politics in 1964, subscribe to the same beliefs about big government. A proponent of nuclear energy and synthetic and renewable fuels, and an opponent of government interference with oil or gas prices and of solar energy, Edwards approves of Reagan's designs upon the Department of Energy. Shortly after his nomination, Edwards was quoted in the New York *Times* (December 23, 1980) as saying: "I'd like to go to Washington and close the Energy Department down and work myself out of a job."

James B. Edwards

During his first year in office, Edwards' performance received generally below-average marks from both the media and his Washington colleagues. His gaffes in press conferences made him an occasional source of embarrassment for the Reagan Administration, and his inexpertise limited his effectiveness both as an administrator and spokesman. Aware of his limitations, Edwards conceded that for the first couple of months in office, he did not run the department. "It ran me," he admitted. His affability, as well as his willingness to listen and to learn, have been regarded as his chief assets, and even his harshest critics noted an improvement in his performance during the months of his waning tenure. For in May 1982 Edwards announced his intention to leave Reagan's Cabinet at the end of the year to become president of the Medical University of South Carolina.

James Burrows Edwards was born on June 24, 1927 in the small town of Hawthorne, Florida to O. Morton Edwards and Bertie (Hieronymus) Edwards. According to the South Carolina newspaper *The State* (January 12, 1975), his parents were schoolteachers, and he once assured an audience of rural blacks that he knew as much about the realities of poverty as they did, explaining that he could recall getting up on cold mornings to kindle fires. He grew up in Mount Pleasant, South Carolina, a resort town on the Atlantic Ocean, a few miles from Charleston.

His military obligations during World War II forced Edwards to postpone his higher education, and from 1944 until 1947 he served in the United States Maritime Service. He then attended the College of Charleston, which granted him his B.S. degree in 1950, and five years later he obtained his D.M.D. degree from the School of Dentistry of the University of Louisville. From 1955 until 1957 he served with the United States Navy; after completing his active duty, he remained in the Naval Reserve until 1967, when he was discharged with the rank of lieutenant commander. Having decided to become an oral surgeon, Edwards completed his dental education with an internship at the University of Pennsylvania Graduate Medical School (1957-58), and with a residency in oral surgery at Henry Ford Hospital in Detroit, Michigan (1958-60).

Returning to South Carolina, Edwards set himself up in a lucrative private dental practice, specializing in oral surgery, in the city of Charleston. In 1964 he became a consultant to the United States Public Health Service there and in 1969 became a clinical associate in oral surgery at the Medical University of South Carolina at Charleston. When Edwards entered politics in 1964, his choice of the Republican party reflected the resurgence of the GOP in South Carolina that had begun as early as 1952, when the veteran politician James F. Byrnes supported the candidacy of Dwight D. Eisenhower for President. The emergence of the militant civil rights movement and the defection of Senator Strom Thurmond to the Republicans in 1964 had also quickened the party's revival in South Carolina. Influenced by reading Barry Goldwater's rightward clarion call, *The Conscience of a Conservative*, Edwards became chairman of the Charleston County Republican party in 1964 and retained that post until 1969.

In an interview in 1975, a portion of which appeared in Jack Bass and Walter DeVries' *The Transformation of Southern Politics* (1976), Edwards explained that he became a political activist because he had become "fed up with all of the things that were going on in America back in the early sixties." He went on to elaborate: "Things were going on that I was irritated by—the rioting, the campus riots, the street marches, the revolutionary-type stuff, the anarchy, the irresponsible government is the way I like to describe it, where there is no regard for the taxpayers' money and the experiment with all the great schemes that came out of Washington in the sixties. I just got to the point where I felt like why doesn't somebody do something, and then I realized I couldn't expect somebody else to do something unless I did it myself." That realization impelled him to go to Miami, Florida as a delegate to the Republican National Convention in 1968 and to serve as chairman of the Republican Steering Committee for Charleston County.

Making his first foray into electoral politics, in 1971 Edwards ran for a seat in the House of Representatives, First Congressional district and finished a close second to the Democrat, L. Mendel Rivers. The following year he was more successful in a statewide campaign for a seat in the South Carolina Senate, where he served from 1973 until 1975. In the view of Ernest Hollings, who was governor of South Carolina at the time and is now a Democratic senator from the state, Edwards was, as a legislator, "looked upon as an honest fellow who's got his own positions and is not the partisan type."

In 1974 James B. Edwards decided to seek the Republican nomination for governor of South Carolina, although his formidable opponent in the primary was the nationally known Commander General William C. Westmoreland, the former Army chief of staff and military leader during the Vietnam conflict. In that contest, which drew only 34,000 voters, Edwards beat Westmoreland by over 5,000 votes. Although political observers were of the opinion that Edwards was unlikely to win in the general election—*Time* writers gave him "almost no chance of survival in November"—the well-run Republican campaign and the disarray among Democrats produced a different outcome. In the hard-fought primary campaign, the Democrats chose Charles Ravenal, in a runoff election, over William Jennings Bryan Dorn. A Wall Street investment banker who was a newcomer to South Carolina politics, Ravenal was soon declared ineligible to serve as governor because he failed to meet a residency requirement, and Dorn became the Democratic nominee in his stead. Regarded as superior in television debates to Dorn, who ran a lackluster campaign, Edwards declared himself as being in favor of reform and thereby siphoned off support from Democrats who had been committed to Ravenal.

When Edwards won the election by the narrow margin of 18,500 votes, he became the first Republican governor of South Carolina in almost a century. Although he carried only fourteen of the forty-six counties in the state, he won handily in metropolitan areas and held his own in rural districts. His campaign slogan, "No debts and no deals," had apparently fallen on sympathetic ears. According to an analysis of the voting results that was released by the Associated Press, his victorious coalition consisted mainly of suburban whites, disenchanted youth, and a limited number of blacks.

In spite of the bleak prognoses of political experts for the future of a governor with so limited administrative experience, Edwards performed considerably better than his detractors expected. His tenure witnessed the enactment of legislation relating to malpractice insurance for doctors; a racketeering investigation that resulted in prison terms for several state policemen; efforts to curb welfare fraud; and the establishment in 1977 of the South Carolina Energy Research Institute, designed to coordinate energy development in the state.

A popular governor, James B. Edwards agreed with his majority constituency that he was an "all right fellow," as he once put it. Nevertheless he alienated some South Carolina blacks, despite efforts by both himself and his party to attract a biracial electorate. He particularly came under fire for remarking during a trip that he made to South Africa that "the black influence in American politics prevented the white South African government from getting its fair share of sympathy and understanding." Edwards refused to apologize for those and other statements, insisting that he condemned apartheid and had been misunderstood.

Since he was not allowed by state law to succeed himself, at the end of his term in 1978 Edwards returned to his dental practice despite the pressure exerted on him from some quarters to run for Congress. He remained politically active, however, as the Republican primaries for the 1980 presidential election drew near, and though a longtime supporter of Ronald Reagan, whom he had met some fifteen years earlier when they both worked on the Goldwater nomination in 1964, he campaigned for the Texan John B. Connally, until that aspirant's star dimmed. Returning to the fold that he had temporarily abandoned, he then campaigned for Reagan.

On December 22, 1980 it was announced that James B. Edwards was President-elect Reagan's choice for his Secretary of Energy. Among the strong backers for Edwards' appointment was Strom Thurmond, Senator from South Carolina, who, along with other Southern senators, had complained that their region was being ignored in post-election job offers. In accepting the nomination, Edwards said: "A lot of people won't believe it, but the only reason I took the job is my feeling of patriotism and duty." Despite the complaints from his critics that Edwards lacked the necessary background for the position, the Senate approved his appointment by a vote of 193-3 on January 22, 1981.

The Department of Energy was established in 1977 by the Carter Administration to bring together the federal government's scattered and piecemeal energy programs. Employing some 20,000 people and operating with an annual budget of about $10.5 billion, it has long been subject to attack by President Reagan as a prime example of government meddling with private enterprise and of inefficient and top-heavy bureaucracy. It has also been subject to pressures from the American oil industry. The Department of Energy is charged with a wide variety of energy-related matters, including conservation of natural resources, long-range research and development projects, manufacture of nuclear weapons and other nuclear energy matters, and regulation of gas and oil prices.

In his confirmation hearings, Edwards spoke out in favor of the immediate decontrol of crude oil prices, making clear his lack of concern about the size of oil company profits, and promised federal help in developing the synthetic fuels industry and promoting nuclear energy. He believed in conservation, he said, but not as a concept "that focuses on no-growth policies." For the present, he added, the Reagan Administration was stepping back from its plan to dismantle the Department of Energy. Although he acknowledged his limited experience in energy affairs—a handicap under which the former secretary, Charles Duncan, had also labored—Edwards maintained that he was a "proven manager and administrator," and promised that would be the role he would play at the Department of Energy as well.

After a lethargic, sometimes embarrassing start in which he was hampered by the Reagan Administration's sluggishness in filling other high-level posts at the Department of Energy, Edwards embarked upon a series of cost-cutting measures and other planned adjustments to a proposed $3 billion cut in the budget for 1982. In July 1981 the Department of Energy issued its National Energy Plan, which emphasized the marketplace as the arbiter of resources and the ultimate source for energy research and development. Not as specific as plans of previous years, it included a solid endorsement of nuclear power and support for developing fusion energy. Support for renewable energy was sharply limited, and aid for the synfuels industry was to be achieved mainly through tax incentives rather than through federal subsidy. Such critics as Senator Henry M. Jackson from the state of Washington called the plan "woefully inadequate," but the response of industry spokesmen was generally positive.

The proposal to dismantle the Department of Energy was revived in September 1981, ending long speculation, and a plan to that effect was submitted by President Reagan on December 17, 1981, in which its major functions would be transferred to the Department of Commerce. Edwards, who had cut back costs considerably and who had dropped about 2,000 employees from the payroll, endorsed the plan to disband his department for both philosophical and practical reasons. As he explained in an article that appeared in *Nation's Business* (February 1982): "There is only one thing that produces energy, and that's the private sector, which government has hamstrung. Government has interfered with the marketplace, and consumers are paying for it in the long run." Throughout most of 1982 the wisdom of scuttling the energy department was debated by journalists and legislators, some of whom doubted that it would be as economical a proposal as the President hoped, and who wondered if it would divert the attention of Americans from energy concerns.

On May 12, 1982 James B. Edwards announced that he had accepted an offer to become president of the Medical University of South Carolina, a state-supported institution located in Charleston, but as of September 1982 it appeared that he would not resign from Reagan's Cabinet until at least the end of the year. Meanwhile he continued to hope to preside over the demise of the Department of Energy, although legislation to accomplish its liquidation had not yet been passed by Congress. In an article that appeared in the New York *Times* (June 19, 1982) Edwards was quoted as saying that although he had been appalled by the budgetary waste and bureaucratic inefficiency of the Department of Energy, he had found his brief tenure to be "a fascinating experience." His resignation became effective on November 8, 1982.

James B. Edwards married Ann Norris Darlington in 1951, and the couple has two children: James B. Edwards Jr. and Catharine Darlington Edwards. He is reported to be an affable family man who enjoys hunting, fishing, sailing, and water-skiing. Edwards has received several honorary degrees from universities, including the University of South Carolina and the fundamentalist Bob Jones University. He is a member of the American Dental Association, a Diplomate of the American Board of Oral and Maxillofacial Surgery, and a fellow of the American College of Dentistry. His other affiliations include the dental fraternity Phi Delta and the Masons. According to Ronald Brownstein and Nina Easton's *Reagan's Ruling Class*, (published by the Presidential Accountability Group in Washington, D.C., in 1982), Edwards' total financial worth is over $1,000,000, with most of his wealth derived from real estate holdings in and around Mt. Pleasant, South Carolina. Before taking office he resigned from Amvest Corporation, but he continues to be a partner in the real estate firm of Edwards & Brock.

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Galtieri, Leopoldo (Fortunato) (gäl-tyā′rē lā′ō-pôl′dō)

July 15, 1926- Former President of Argentina; army officer. Address: c/o Campo de Mayo, Buenos Aires, Argentina

When Lieutenant-General Leopoldo Galtieri took over as President of Argentina from General Roberto Eduardo Viola on December 22, 1981, there was little indication that within four months he would lead his country into an irredentist war with Great Britain over the Falkland Islands—known to Argentines as Las Islas Malvinas—that would result in a disastrous defeat for his country and the military junta that had governed it since 1976. An army engineer whose steady rise through the ranks culminated in 1980 in his appointment as commander in chief of the Army and a member of the ruling three-man junta, Galtieri decided after assuming the Presidency that dramatic measures were needed to reverse the growing

Leopoldo Galtieri

tide of popular dissatisfaction with the military's authoritarian rule and the country's economic woes. Argentina's occupation of the Falklands on April 2, 1982 was greeted with euphoria, but by mid-June the nation's armed forces had to yield to superior British naval power, and Galtieri was compelled to resign in humiliation as President and commander in chief.

Having spent his entire career as a professional soldier, Leopoldo Fortunato Galtieri was largely unknown to the international community—and even to the Argentine public—before he assumed the Presidency. He was born on July 15, 1926, the second of three children of a working-class family, in the Buenos Aires suburb of Caseros. "My grandparents were Italians," Galtieri told Oriana Fallaci in an interview appearing in the Washington *Post* (June 13, 1982). "My grandmother [came] from Genoa and my grandfather from Calabria. They came here as poor workers in the wave of immigration that took place at the beginning of this century." In 1943 Galtieri entered the Argentine military academy, where he studied civil engineering and reportedly became intrigued with the idea that the armed forces should promote the development of a "greater Argentina" that would include such disputed territories as the Falkland Islands. After graduating in 1945 as a second lieutenant in the engineers branch of the Army he was assigned to the Military School of Engineers in Concepción del Uruguay in the province of Entre Ríos, in eastern Argentina. In 1949, following his promotion to lieutenant, he took courses in basic military engineering at the United States military base in the Panama Canal Zone.

Promoted to captain, Galtieri served from 1952 to 1954 with the Batallón 4 de Zapadores. In 1957 he was named a staff officer and assigned as a professor to Argentina's War College, the Escuela Superior de Guerra. He advanced to the rank of major the following year, and in 1960 he was sent to the United States for a six-month course in advanced combat engineering at Fort Belvoir, Virginia. On his return he was assigned to the inspection office of the military engineers. He became a staff officer of the Second Infantry Division in 1962, and in December of that year he was promoted to lieutenant colonel and assigned to the War College as a professor of administration. He returned to the Military School of Engineers as deputy commander in 1964, was promoted to colonel in 1967, and became commander of the military engineers' 121st Construction Battalion in 1968. Two years later he was named deputy commander of the engineer corps. In 1972 he was promoted to brigadier general and named commander of the Ninth Infantry Brigade; in 1973 he became chief of staff of logistics and finance; in 1974, he was commander of the Seventh Infantry Brigade; and in 1975 he served as deputy commander and chief of staff of the Second Army Corps, and then as chief of staff for operations with the Army general staff.

Through those years, Galtieri managed to inspire a loyal following among his subordinates and to acquire skill at political maneuvering. Meanwhile, Argentina seemed destined to swing back and forth between weak civilian governments and repressive military regimes, both incapable of bringing economic and political stability to the country. The dictatorship of General Juan Perón, from 1946 to 1955, was followed by a dismal succession of civilian and military governments, prompting Perón to return from exile in 1973. His widow, Isabel Martínez de Perón, who succeeded him as President in 1974, proved utterly helpless to combat terrorism, economic chaos, and wholesale government corruption. On March 24, 1976 a long-awaited coup was executed by the heads of the Army, Navy, and Air Force, and General Jorge Rafael Videla, the commander in chief of the Army, became President.

The junta declared martial law and suspended Congress, the courts, political parties, labor union activity, and provincial governments. Thousands of Argentines, suspected of leftist activities, were arrested, and in many cases killed, by military and police security forces or by right-wing "death squads." Galtieri was a strong backer of the anti-subversive crackdown, although the extent to which he participated in it is uncertain. Meanwhile, Minister of the Economy José Martínez de Hoz embarked on a campaign to slash government spending, sharply limit wage increases, decontrol prices and monetary exchange markets, sell inefficient state-owned enterprises to the private sector, and open the country to foreign imports and investment.

In 1977 Galtieri was promoted to major general and named deputy commander of the Second Army Corps, and two years later he became commander of the First Army Corps. In December 1979 the commander in chief of the Army, General Roberto Viola, announced that he was retiring, and Galtieri was named to assume the post on January 1, 1980, with the rank of lieutenant general. Because Viola and his close ally, President Videla, were regarded as relative moderates among Argentine military leaders, Galtieri's promotion over three higher-ranking generals was seen as a victory for the moderates over the hard-liners. Galtieri himself expressed the view that civilian democracy should be restored at some point, although he supported the repressive measures against the left. The moderates' victory was enhanced by the fact that as commander in chief of the Army, Galtieri would decisively influence the choice of successor to Videla, whose second three-year term as President was scheduled to end in March 1981, and he was reportedly instrumental in having his mentor, General Viola, named as President-designate in October 1980.

At the time, the junta's prospects seemed fairly good. The leftist terrorist movement had been largely defeated. As a result of Martínez de Hoz's economic shock treatment, by mid-1980 inflation had dropped from an annual rate of over 500 percent when the military took over to about 115 percent, reserves of foreign exchange were adequate, and the gross national product had grown substantially. After Viola assumed the Presidency, however, there was a sharp decline in the rate of economic growth, inflation began to rise again, as did unemployment, and factory utilization stagnated. Unable to resolve the country's overwhelming problems, Viola acquired a reputation for indecision and political ineptitude.

To make matters worse for Viola, Galtieri seemed to be maneuvering against him. In April 1981, without informing Viola in advance, he abruptly sealed Argentina's border with Chile during a crisis that resulted from a border dispute between the two countries over islands in the Beagle Channel. That summer, to register misgivings over Viola's talks with civilian politicians, Galtieri proclaimed that elections were by no means imminent. "The ballot boxes are well stored away and they will remain well stored away," he declared. In 1981 Galtieri made two trips to the United States. During his ten-day official visit in August, which was widely viewed in Argentina as an endorsement by the Reagan Administration of Galtieri's Presidential ambitions, he was quoted as saying that the United States and Argentina had a "joint mandate" to combat the "Marxist offensive" in Latin America. Back home, he repeatedly criticized what he considered to be Viola's mismanagement of the economy, and toward the end of the year, he retired several rival generals and installed his own supporters in their positions.

On November 20, 1981 the junta announced that Viola had "temporarily" stepped down because of health problems. Speculation that he would not return to office was confirmed on December 11, when the junta announced that Viola had resigned—unwillingly, it was clear—and that Galtieri would take over as President on December 22 for a term to last until March 29, 1984. Galtieri also retained his post as commander in chief of the Army, thus remaining a member of the ruling three-man military junta that also included Vice-Admiral Jorge Isaac Anaya of the Navy and General Basilio Lami Dozo of the Air Force. In his inaugural address on December 23, 1981, Galtieri alluded to the junta's difficulties and the resulting popular disaffection. "It would be illusory," he declared, "to deny a certain lethargy has overtaken us. That is why my understanding—difficult in itself—requires strong will and decision, and I have them."

At the time Galtieri assumed office, the junta was in dire straits. A deep recession had again gripped the country, with a decline in production, a steady rise in the inflation rate, and a sharp reduction of currency reserves in the Central Bank as a result of the collapsing peso. To alleviate the country's economic woes, Galtieri appointed Dr. Roberto Alemann as Minister of the Economy. Alemann was given 120 days to present a plan for selling inefficient state-owned industries and sixty days to develop a plan to eliminate unnecessary government agencies. Among other measures, Alemann froze public salaries, slashed government spending, cut back on the printing of money, and took steps to end speculation against the peso in foreign-exchange markets.

The hardships resulting from those stringent measures, however, deepened popular resentment and intensified demands for a return to democracy. On taking power, Galtieri initiated moves toward political liberalization, but many officers feared that if they relinquished power they would be taken to account for their roles in the "disappearances" of thousands of Argentines. Thus the junta urgently needed a political success—and a takeover of the Falklands apparently offered the perfect issue. Every Argentine schoolchild learns that the Islas Malvinas, located in the South Atlantic, some 300 miles off the coast of southern Argentina, were rightfully a part of the motherland, but had been "stolen" by Great Britain in 1833. To fervently nationalistic Argentines, the Falklands had become a hateful symbol of lingering colonialism and wounded national pride. Yet nearly twenty years of talks with Great Britain had failed to result in an agreement on a transfer of sovereignty over the Falklands to Argentina—not so much because the British had much to lose by giving up the remote remnant of their empire, but because most of the 1,800 inhabitants of the Falklands passionately wanted to remain British subjects. Beneath the surface of the conflict over the Falklands was the strategic location of the islands as a gateway to the

Antarctic, and the reported presence of rich oil reserves in the surrounding waters.

Some reports have indicated that Galtieri, in preparing his move against Viola, obtained the support of the navy commander, Admiral Jorge Isaac Anaya, by promising to recover the Falklands. In any case, secret preparations for the invasion began soon after Galtieri took office. Then, on March 19, an Argentine ship landed sixty salvage workers on South Georgia Island, an almost uninhabited dependency of the Falklands. Great Britain did not regard the incident very seriously until March 31, when an Argentine invasion of the Falklands seemed imminent. British Prime Minister Margaret Thatcher called an urgent meeting of the United Nations Security Council and telephoned President Ronald Reagan, who in turn called Galtieri, but he failed to persuade the Argentine President to hold off the invasion. On April 2, 1982 Argentine troops stormed ashore on the Falklands, and after a three-hour gun battle the small British garrison surrendered. On the following day South Georgia and the South Sandwich Islands were occupied by Argentine forces. Galtieri immediately declared the "Malvinas" a province of Argentina and installed a military administration there.

For the junta, the political benefits of the bold move were immediately apparent. Two days before the invasion, massive demonstrations against the junta's economic failures led to large-scale fighting between police and workers in Buenos Aires and other cities, with some 2,000 persons arrested and many injured. With one stroke, Galtieri reversed the ugly public mood. In response to the announcement of the invasion, euphoric Argentines poured into the streets, and labor leaders, joined by other opposition spokesmen, flocked to demonstrate their support for the government's action. On April 3, 1982 Galtieri announced in a nationwide broadcast: "We have regained the southern islands that legitimately form part of our national patrimony—safeguarding our national honor—without rancor, but with the firmness demanded by the circumstances."

Despite the contention of Argentine Foreign Minister Nicanor Costa Mendez that Argentina had invaded the Falklands to expel a colonial power from territory that was rightfully its own, on April 3, 1982 the United Nations Security Council passed a resolution condemning the Argentine aggression and calling for a withdrawal of troops from the islands. Galtieri's government, which had expected United States neutrality, was dismayed when the Americans voted for the resolution, and was equally disappointed when the Soviet Union, which had become Argentina's main trading partner in the wake of the Argentine refusal to support an American grain embargo against the U.S.S.R., abstained instead of vetoing the measure. Soon afterwards the European Community voted unanimously to ban all imports from Argentina and all sales of military equipment to Argentina.

Latin American countries, including Cuba and Nicaragua, generally sympathized with the Argentines but gave them little more than moral support. In Great Britain the crisis posed a threat to the government of Prime Minister Margaret Thatcher, and amid charges that the nation had been insufficiently prepared and had allowed itself to be humiliated by a "tin-pot dictator," Foreign Minister Lord Carrington resigned and was succeeded by Francis Pym. On April 5, the first ships of a British battle fleet set sail from England to invade and recover the Falkland Islands. Galtieri and his fellow junta members soon realized that they had grievously miscalculated in their assumption that the British would not bother to send ships and men 8,000 miles to reclaim the islands.

For several weeks a standoff prevailed as Great Britain steadily increased military pressure in an effort to force Galtieri's government to make concessions. United States Secretary of State, Alexander M. Haig Jr., who during April flew 28,000 miles between Washington, Buenos Aires, and London, tried to achieve a peaceful solution based on mutual withdrawal of forces followed by negotiations. The talks foundered, however, because of Argentina's insistence on sovereignty over the islands and British determination that the wishes of the islanders be recognized. With the collapse of that effort, the United States, on April 30, threw its full support behind the British. A second round of talks, based on a Peruvian variant of Haig's proposal, and a third, under the auspices of United Nations Secretary General Javier Pérez de Cuéllar, also failed.

As military skirmishes escalated, it became apparent that both governments preferred to wage war rather than risk the domestic political damage that might result from concessions. In early April, Galtieri had rushed some 10,000 troops to the islands to fortify defensive positions there. Shortly thereafter, Great Britain announced a blockade of all Argentine shipping within a 200-mile radius of the Falklands, later extending the blockade to planes and to any warships that ventured further than twelve miles from the Argentine coast. On April 22 Galtieri visited the Falklands, and in his remarks there took a conciliatory stance: "We are prepared to continue the dialogue," he said, "to search for ways to compose it together, to satisfy the interests of Great Britain, of the people of the Malvinas." He added, however: "The flag of Argentina is raised here. . . . Great Britain should understand that . . . certain things from the past cannot return."

British commandos occupied South Georgia Island, on April 25, 1982. But the shock that finally dispelled the aura of almost comic unreality hanging over the entire series of events came on May 2, when a British submarine torpedoed and sank Argentina's only cruiser, the *General Belgrano*, outside the 200-mile zone, killing more than 300 Argentine sailors. Then, on May 4, an Argentine plane fired a missile that crippled the British destroyer *Sheffield,* killing twenty. Although this counterstrike temporarily revived Argentine morale, the two tragic events, followed by further air and sea clashes, made it more difficult for both sides to back down. The responsibility apparently weighed heavily on Galtieri, who on May 15 told a Mexican television interviewer, "At this moment, I have on my shoulders the spilled blood of more than 400 Argentines." But he also insisted that Argentina was ready to fight "five or six months, or five or six years," and suffer "4,000 or 40,000 more" casualties.

With the collapse of the final United Nations talks, the Thatcher government became convinced that its only course was to invade the Falklands, despite the views of some Opposition spokesmen that an invasion would be too costly in terms of money and lives. During the night of May 21, the British established a beachhead at Port San Carlos on East Falkland Island. A furious battle ensued as the Argentines, whose only clear tactical superiority lay in the number of their combat aircraft, sent wave after wave of fighters and bombers to attack the British fleet and beachhead. Both sides took painful losses, the Argentines destroying a number of British warships but losing a considerable portion of their air force in the process.

As the British continued to make military advances in the Falklands, Galtieri increasingly identified Argentina with the so-called "nonaligned nations" in their struggle with the Western powers and indicated that his government might turn for help to the Soviet Union—a prospect that seemed hardly palatable to a regime that based much of its *raison d'être* on anti-Communism. During the final phases of the conflict, the U.N. Secretary General again advanced a plan for ending the fighting, and Pope John Paul II went on a peace mission to Buenos Aires, but Galtieri refused until the end to yield on the question of Argentine sovereignty over the Falklands.

The fighting finally ended on June 15, after the British had retaken the Falklands capital of Port Stanley and captured some 15,000 Argentine soldiers. As news of the cease-fire and the Argentine surrender became known, thousands of Argentines gathered in front of the Presidential palace to vent their fury at the Galtieri government in the realization that their nationalist aspirations had been frustrated and their sacrifices had been in vain. Addressing the nation in a televised speech that evening, Galtieri conceded that the war was, "for now, over," but he asserted that regaining the islands would "always be our goal." On June 17, 1982, Galtieri was formally relieved of his posts. He was succeeded as Army commander in chief by his protégé, Major General Cristino Nicolaides, a right-wing hard-liner, while the Presidency was temporarily occupied by Major General Alfredo Oscar Saint-Jean. "I'm going because the Army did not give me the backing to continue as Army commander and President of the nation," Galtieri said as he retired to the Army's country retreat at Campo de Mayo.

Of the national unity that Galtieri had tried to forge, little remained at the end of the Falklands debacle. The staggering cost of the invasion and the ensuing war had put an end to the economic retrenchment plan designed by Alemann, and the inflation and unemployment rates once again began to rise. Although labor leaders and other members of the civilian opposition had stood with the military government at the time of the crisis, many of them remained sharply critical of the junta's policies and demanded greater democratization. Galtieri seemed to be largely discredited by his compatriots, many of whom agreed with the assessment of the English-language Buenos Aires *Herald* that he had "managed to plunge the nation into a farcical war which besmirched the honor of the military." Others, like one Argentine business consultant quoted in *Time* (June 28, 1982), laid the blame on "the junta as a whole" and referred to Galtieri as "a sacrificial lamb." In an interview in September 1982 for the weekly journal *Siete Días,* Galtieri contended that even after the Argentine forces were defeated in the Falklands, Argentina, with the help of Latin America, Libya, and other third-world countries, should have continued the fight against Great Britain.

Like 93 percent of Argentina's population of some 28,000,000, Lieutenant General Leopoldo Galtieri is a Roman Catholic. He has been married for more than three decades to the former Lucía Noemí Gentili, known as Lucy. They have two daughters and a son and are grandparents. An imposing man in the classic military mold, Galtieri is over six feet tall, broad-shouldered and barrel-chested, with an erect posture, silver hair, blue eyes, and a squarejawed face that is said to resemble that of actor George C. Scott. According to a profile in the New York *Times* (April 6, 1982), "He is considered a 'soldier's soldier' who can joke and swear with the best of them and has attracted great loyalty among his juniors." His detractors claim, according to *Newsweek* (May 3, 1982), that "he often acts impulsively, without consultation or a grasp of the facts. He is a hard worker—he often works eighteen-hour days—but he is a man of action, not foresight." The general reads literary classics and books on political and military affairs, and he enjoys swimming and horseback riding. At the time of the Falklands conflict he sold his favorite jumping horse for $3,300 and donated the proceeds to the Patriotic Fund, which was established by Argentines to support the war effort.

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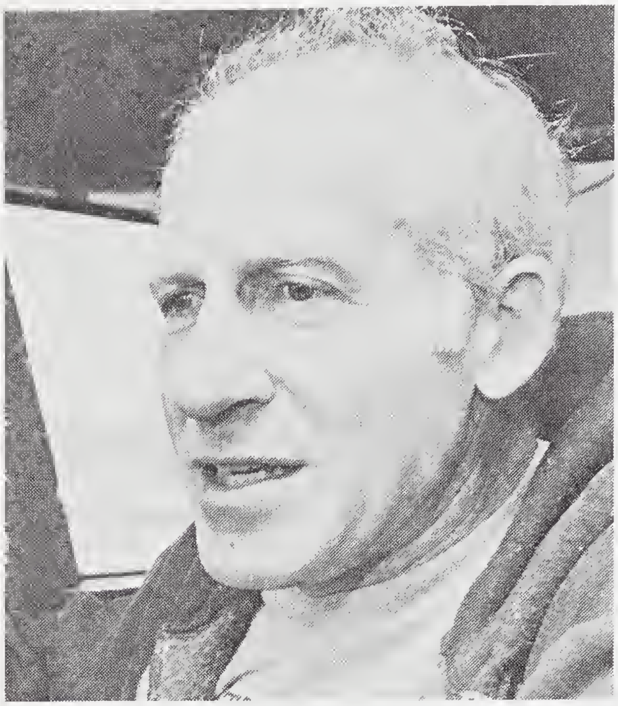

Gimbel, Peter (Robin)

Feb. 14, 1928- Explorer; filmmaker. Address: h. 10 E. 63rd St., New York City, N.Y. 10021

Two spellbinding subjects—the sunken Italian luxury liner *Andrea Doria* and sharks, particularly the great white shark—have engaged the skills of Peter Gimbel as a cinematographer of underwater documentaries. The scion of the renowned retailing family, he was expected to distinguish himself in business or finance, but instead he chose a career in exploration, in the broad sense of the word, to satisfy his unbounded fascination for, as he put it, "obscure environs." On the day after the sinking of the *Andrea Doria* in 1956, he dove to the wreck and brought back haunting photographs. His almost obsessive desire to discover the causes of the loss of that ship led him to produce the television documentaries *The Mystery of the Andrea Doria* (1976) and the tentatively titled "The *Andrea Doria:* The Final Chapter," not yet scheduled for showing. Earlier, in his motion picture *Blue Water, White Death* (1971), he had recorded his courageous and zestful pursuit of the most savage creature in the sea, the great white shark.

Wealth, privilege, and the family business were dominant factors in the early life of Peter Robin Gimbel. He and an identical twin, David Alva, were born in New York City on February 14, 1928 to Bernard Feustmann and Alva Belle (Bernheimer) Gimbel. The year before Peter's birth his father had become president of the merchandise chain Gimbel Brothers Inc., which had been founded by Adam Gimbel in 1842 and which grew into one of the largest retail organizations in the nation. Bernard Gimbel's oldest son, Bruce A. Gimbel, succeeded him as president in 1953 and later became chairman of the firm, which in 1973 was acquired by a subsidiary of the British American Tobacco Company. There were also twin daughters in the family, Hope and Caral.

At the Gimbel home, "Chieftans," a 200-acre estate in Greenwich, Connecticut, Bernard Gimbel, a noted sportsman, maintained a stable of thoroughbred horses and a half-mile track on which he sometimes ran a few miles before breakfast. Even in childhood Peter Gimbel had the inquiring mind of an explorer. "I was always curious, looking in hollow tree trunks, going into caves," he recalled in an interview for the New York *Post* (May 15, 1971). Fascinated with diving as a boy, he improvised an underwater breathing device, using a bucket and rubber hose, that he tested in the family swimming pool. His school was Deerfield Academy, a preparatory school in Deerfield, Massachusetts.

Graduating from school too late to fight in World War II, Peter Gimbel nevertheless enlisted in the infantry and served with his twin brother in the United States Army of Occupation in Japan in 1946-47. On his release from military service in the rank of second lieutenant, he enrolled in Yale University, where he majored in English and economics and became a member of the socially exclusive Fence Club. During his vacation in 1949 he made his first important dive, off Malindi, a seaport town on the southeast coast of Kenya famed for its undersea fauna.

When he left Yale with his B.A. degree in 1951, Gimbel undertook an executive training course at the Gimbel Brothers department store in New York City. Of his year's apprenticeship in merchandising, he later said, "It just didn't appeal to me." At the suggestion of his brother David that they go into the investment business, he took a position in 1952 as a research analyst with the Wall Street investment banking firm of White, Weld & Company, with which he remained associated until 1960. He was elected a director of Gimbel Brothers Inc. in 1959.

Gimbel's absorbing interest, however, was not in business and finance, but in an avocation that because of a maritime disaster began to develop into an important aspect of his lifework. The Italian liner *Andrea Doria*, the most luxurious ship afloat—with eleven decks, a ninety-foot beam, and a length of 697 feet—was rammed in dense fog by the Swedish liner *Stockholm* on the night of July 25, 1956, some fifty miles southeast of Nantucket Island in the Atlantic. Eleven hours later the *Andrea Doria*, which had been built to be unsinkable, had sunk with the loss of forty-five lives. That evening Peter Gimbel chartered a plane from Montauk, Long Island, flew to Nantucket, and chartered a fishing boat. He was at sea by dawn, headed for the wreck. The ship lay on its side in 250 feet of water, its port side 160 feet below the surface. Together with Joseph Fox he made a daring scuba dive to inspect and photograph the ship. "The *Andrea Doria* is a stirring, unbelievable thing to see," he said afterward. "She makes a tremendous impression because she seems so completely out of place. . . . She seems almost alive." The story and photographs that later appeared in *Life* magazine (August 6 and 13, 1956) made Gimbel known as an enterprising young adventurer.

The following summer, during a return dive to the *Doria*, Gimbel had his first life-and-death encounter with a shark. A big requiem shark approached to within eighteen inches of his chest while he was going through vital and time-consuming decompression before surfacing. Unable to flee, he stabbed the shark in the snout. It swam swiftly away, as Gimbel and his partner, Ramsey Parks, climbed hurriedly aboard their ship, barely escaping the bends, a potentially fatal condition that can afflict divers returning from great depths.

Also during 1957 Gimbel was appointed a trustee of the New York Zoological Society. In conjunction with its new aquarium at Coney Island, he led a number of exploratory dives in the same general stretch of the Atlantic as that in which the *Doria* lay. On those expeditions he took both still and motion pictures. With his election in 1958 as a trustee of the American Museum of Natural History, Gimbel further extended his activities beyond banking. The death of his twin brother from cancer at the age of twenty-nine had led him to reassess his values. "It was then that I knew I had to do something with my life that I could put some passion into," Sidney Fields quoted him in the New York *Daily News* (September 18, 1967) as saying. In 1960, quitting his job at White, Weld & Company, he enrolled in Columbia to study physics, mathematics, and zoology, subjects he had neglected at Yale. "Suddenly I wasn't all Wall Street and all wet," he told Fields, "I was diving, writing and selling my pictures and articles. I knew the life I wanted and started going about it."

The first time that Gimbel studied and photographed sharks at sea from inside a cage, during the summer of 1960, he overcame his "pathological fear" and learned that many popular notions about sharks were false. He discovered too that a cage suspended from a surface vessel was subject to wave motion that prevented effective filming and in fact caused seasickness. By the time he finished his studies at Columbia in 1962, he was committed to the course of the explorer.

Gimbel's next scientific adventure called on his skill in skydiving. The National Geographic Society and the New York Zoological Society jointly chose him to lead a mission to the unpenetrated Vilcabamba Range in the Peruvian Andes during the summer of 1963. Gimbel's team conducted aerial mapping operations before descending onto a mesa of moss and mud with special high-altitude parachutes on August 5. Eighty-nine days later, after traveling some 300 miles by foot, raft, and canoe through jungle, ravine, and swamp, the party reached an outpost of civilization.

Soon returning to underseas exploration, Gimbel joined an expedition to photograph Weddell seals and study their nature, including their sonar, at a depth of ninety feet beneath six feet of ice in the McMurdo Sound of the Ross Sea in Antarctica. The fascination that sharks had long held for him was galvanized when, in June 1964, he saw for the first time, ashore on Montauk, a great white shark, measuring seventeen and a half feet long and weighing 4,000 pounds. Planning a documentary on sharks, he also worked on overcoming the main obstacle to his project—the lack of a protective submersible cage that would float free of a surface vessel and allow filming. Over a period of about two years he invented a buoyancy system for a cage that he tested at some personal hazard, perfected, and ultimately patented. Early in 1965 he filmed gray whales off San Diego. In June he shot "In the World of Sharks," a film on blue sharks, in the waters off Montauk Point.

While he was filming in the cage thirty feet below the surface, Gimbel learned that if he responded to a blue shark's predatory bump by bumping back, the shark would retreat without biting. Testing his discovery dramatically, Gimbel ventured out of his cage with his camera to film the sharks. That bold move allowed him to get the most remarkable close-up footage of sharks taken up to that time. The brief documentary did not appear on television as he had hoped, but his ambition to produce films for commercial showing was becoming firm.

During the summer of 1966, however, Gimbel failed in his attempt to film the *Andrea Doria*, a project in which he planned to use the techniques and skills he had acquired since his last trip down to the wreck. He later said that the ship "had turned hostile somehow," and after ten days of setbacks, he gave up that effort for the time being. But through his collaboration on an article on skindiving, which also briefly discussed underwater photography, for the 1968 edition of *Encyclopaedia Britannica*, Gimbel added to his recognition. And to strengthen his sense of purpose in life, he decided to combine his interests in science, diving, filmmaking, and adventure in quest of the great white shark, which is rare but ubiquitous in the oceans of the world.

Impressed by Gimbel's documentary on blue sharks, his protective filming cage with its buoyancy-control system, and his convincing presentation of his scheme, Cinema Center Films, a division of CBS, agreed to put up a total of $1,000,000 for a feature-length film. Gimbel spent one year researching in places off Africa and Ceylon where great white sharks are reportedly numerous and organizing a film team. His 12,000-mile voyage began in March 1969 in the whaling grounds off Durban, South Africa, where day and night Gimbel and his crew filmed sharks drawn to the bodies of whales killed by the men of the Union Whaling Company. But no great white sharks appeared, and in May Gimbel moved the 120-foot vessel to Ceylon. Besides shooting inadequate film there, he was laid up for a time with the bends. In July, on returning to the Mozambique Channel, he and his photographers filmed some excellent action, but again the great white shark eluded them.

In January 1970, resuming the search after a four-month break, the crew gathered in Spencer Gulf, South Australia, where at last they found the great white shark in abundance. The fierce sharks "were biting so hard that their teeth were breaking off [the bars of the cage]," Gimbel related, as quoted by Richard Ellis in *The World of Sharks* (1976). ". . . Those animals were trying to eat us, no doubt about it." Gimbel was awed too by his achievement, maintaining in his article on great white sharks for *Life* (March 26, 1971), "Nobody in the world has ever laid eyes on a scene so wild and infernal as that."

One of Gimbel's companions on the expedition was the naturalist and writer Peter Matthiessen, who chronicled the events of the seventeen-month venture in *Blue Meridian; The Search for the Great White Shark* (Random). (The Blue Meridian Company is the name of Gimbel's firm specializing in underwater films and oceanographic equipment.) Matthiessen's book appeared in early 1971, shortly before the release of Gimbel's full-length documentary *Blue Water, White Death,* which owes part of its title to the Australian term for the ocean's most voracious predator, "White Death." Gimbel told Roberta Brandes Gratz, who interviewed him for the New York *Post* (May 15, 1971), that he had wanted his film "to be in the style of *cinéma vérité* but without the technical and structural preciousness." In other interviews he said that the documentary was made without "scientific pretension" and was intended to be a "humanized" film in which a sense of danger and other feelings are conveyed not through narration, but through scenes that show the reaction of characters in crisis.

"The heart of the film is its action, recorded with immense technical skill, and it is so pure that it's as poetic as anything I've seen in a long time," Vincent Canby wrote of *Blue Water, White Death* in the New York *Times* (May 12, 1971). Comparing *Blue Water* with Jacques Cousteau's underwater films, Michael Kernan found in the Washington *Post* (July 10, 1971) that Gimbel "succeeded in showing us the savagery of nature and the hazards of underwater work in a way that the great French underseas pioneer never managed to do." A commercial success, *Blue Water* anticipated the fascination with sharks of *Jaws* (Universal International) by four years.

As the riddle of the *Andrea Doria* continued to obsess Gimbel, he resumed filming the wreck in the summer of 1975. About that time rumors circulated that the *Andrea Doria* held $2,000,000 worth of currency and jewels, but Gimbel dismissed those reports as "a lot of baloney." Gimbel's main goal was to find out why the great ship sank, why its main generating room had somehow been flooded so that the five generators quit in succession and the pumps lost power. One possible explanation that Gimbel explored was that a watertight door between the generating room and one of the two compartments breached by the icebreaker bow of the *Stockholm* had been missing or removed.

Gimbel, working now with the German-born actress Elga Andersen, took the same attitude toward the projected *Doria* film as he had toward *Blue Water, White Death:* "We wanted to tell our own story honestly or not at all. I didn't want to hype it up." *The Mystery of the Andrea Doria,* aired on CBS-TV in March 1976, was again an astonishing work of undersea filming, according to John J. O'Connor of the New York *Times* (March 22, 1976), who also observed that the show fell short of demonstrating the certain cause of the sinking. Although Gimbel and Elga Andersen, who were married in 1978, expressed a desire to produce fiction films after completing their documentary, they decided first to finish their inquest into the *Andrea Doria.*

With the help of the most up-to-date underwater technology and a crew of thirty-two, including cameramen and commercial divers, the Gimbels revisited the ship in August 1981 to find out once and for all whether the crucial watertight door existed. What Gimbel did find was an enormous hole in the ship's side leading directly to the main generating room; the presence of the watertight door to the adjoining compartment would have made no difference to the fate of the *Andrea Doria.* Gimbel's team also salvaged one of the ship's two safes, which he planned to open on-camera whenever the documentary of his expedition was shown on television.

Elga Andersen Gimbel is Peter Gimbel's third wife. On September 6, 1952 he married Mary Laird Bailey, a Connecticut socialite, and by that marriage he is the father of a son, Peter Bailey, and a daughter, Leslie Baird. He was divorced in January 1960 and the following May married Virginia McCullough Taylor, from whom he was divorced after about a decade. In *Blue Meridian* Matthiessen wrote of his friend as a leader and explorer, "Gimbel inspires trust. . . . He knows his business and he knows what fear is . . . and in a crisis he is steady." When interviewed for *People* (November 2, 1981), Gimbel indicated that derring-do no longer engrossed him: "Now I want with a passion to make films."

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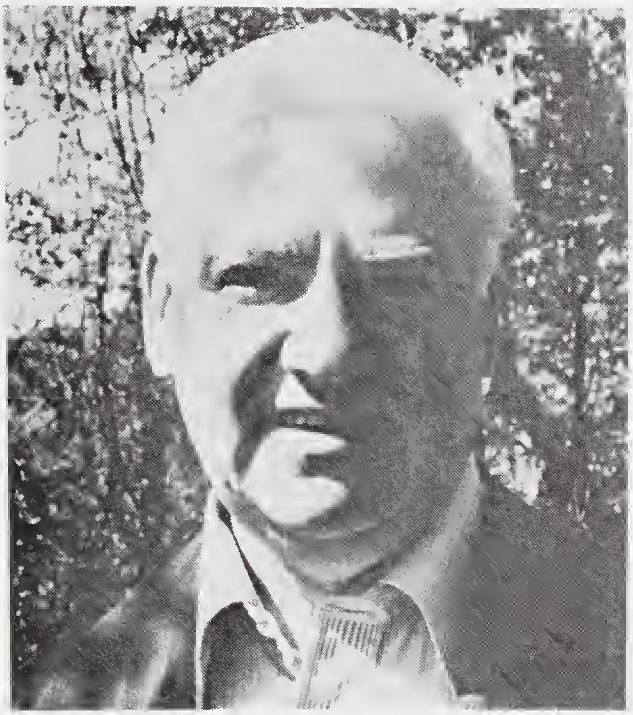

Giroux, Robert (zhē-ro͞o′)

Apr. 8, 1914- Editor; publisher. Address: b. Farrar, Straus & Giroux, Inc., 19 Union Sq. W., New York City, N.Y. 10003; RD 1 Pittstown, N.J. 08867.

"Editors used to be known by their authors; now some of them are known by their restaurants," Robert Giroux observed in his stinging appraisal of the current state of the book publishing industry, which he delivered, in late 1981, as the annual Richard Rogers Bowker memorial lecture. But if editors are to be known by their writers, then Giroux is incontestably the most distinguished editor of fiction and poetry in the United States since Maxwell Perkins. His roster of authors includes the names of T. S. Eliot, George Orwell, E. M. Forster, Carl Sandburg, Robert Lowell, Flannery O'Connor, Isaac Bashevis Singer, John Berryman, Jean Stafford, Robert Graves, Donald Barthelme, Jack Kerouac, Susan Sontag, and Bernard Malamud, among others. According to Roger W. Straus Jr., the founder of Farrar, Straus & Giroux, Inc., the prestigious house that Giroux has served as editor-in-chief and chairman of the board, "The single most important thing to happen to this company was the arrival of Bob Giroux. He is a great editor, probably the best in the United States."

Robert Giroux is of French-Canadian ancestry. His paternal forebears lived in the French province of Perche. In 1654 a sailmaker named Toussaint-Giroux emigrated from Perche to Canada. One of his descendants, a prosperous silk manufacturer named Arthur Joseph Giroux, was born in 1865 in the province of Quebec and later moved to New Jersey, where his wife, the former Katharine Lyons, gave birth to Robert Giroux on April 8, 1914. Giroux has two sisters and a brother; another brother is no longer living.

Giroux was reared in New Jersey and educated in New York City. Although he had edited a literary magazine at Regis High School, a Jesuit-run institution on Manhattan's Upper East Side, Giroux entertained no plans for a career in books when he graduated in 1931. As a teenager he had worked for a newspaper in New Jersey, and at Columbia College, the Ivy League school that in those years was a haven for students with literary aspirations, he at first planned a career in journalism. However, two leading American scholars–Mark Van Doren ("that great teacher," in Giroux's estimation) and Raymond Weaver–converted Giroux to literature and instilled in him the ambition to become a publisher. In an interview with the poet Donald Hall, who profiled Giroux in the New York Times *Book Review* (January 6, 1980), he recalled the profound influence on undergraduates of Van Doren and Weaver: "The great thing about [Van Doren] was that he talked to young students as if they were as intelligent as he was. He made you meet his level. . . . He was my first encounter with a living poet. . . . Weaver was the first biographer of Herman Melville, and the first person to read the manuscript of 'Billy Budd,' in 1919. This left a mark on me. I thought, 'Imagine discovering a literary masterpiece!' "

Another early influence was John Berryman, who, like his classmate Giroux, found his way to literature through Mark Van Doren. They met in a Shakespeare course taught by Van Doren and soon became collaborators; working together on the *Columbia Review*, of which Giroux eventually served as editor, they published the early writings of Thomas Merton as well as Berryman's first poems. Giroux and Berryman also revived Philolexian, a literary club that Alexander Hamilton had founded when he was a Columbia student, and turned it into a forum for visiting writers and scholars. Giroux also wrote a column for the *Spectator*, the noted Columbia University daily newspaper. He graduated in 1936, with election to Phi Beta Kappa, having majored in English and comparative literature.

Unable to find a job in publishing in 1936, in the midst of the Great Depression, Giroux joined the staff of the Columbia Broadcasting System. There he worked in public relations and edited two books that, by interweaving the texts of radio broadcasts by noted commentators like Edward R. Murrow and H. V. Kaltenborn, recorded in documentary form the political turbulence of the late 1930's. In late 1939 Giroux was hired as a junior editor at Harcourt, Brace & Company, but his publishing career was interrupted when he joined the United States Navy in 1942 with the rank of lieutenant. He served in the Pacific aboard the U.S.S. *Essex*, in air combat intelligence with Air Group Nine, and was discharged with the rank of Lieutenant Commander in 1945.

On returning to Harcourt, Brace, Giroux resumed his career with one of the foremost publishing houses of literary distinction in the United States. That reputation was based on the presence on its list of the so-called "Bloomsbury Group" of writers—Virginia and Leonard Woolf, Lytton Strachey, and E. M. Forster, all of whom chose to publish in the United States with Harcourt, Brace because of the fair treatment that Alfred Harcourt accorded John Maynard Keynes during contract negotiations that resulted in some financial loss to the publisher. It was also owing to the high literary standards and gentlemanly "old school" publishing practices of the company directors, Alfred Harcourt, Donald Brace, and editor-in-chief Frank Morley. The last mentioned, a former American expatriate in England and a founding director of the distinguished London house of Faber & Faber, was Giroux's supervisor. In 1947 Morley returned to London, and one year later Giroux became editor-in-chief.

With Harcourt, Brace, and Morley as his exemplars, Giroux learned the craft of literary editing and soon became known as an editor capable of discovering, and nurturing the talent of, young writers with artistic promise. However, one of the first manuscripts assigned to Giroux when he had been a junior editor had been *To the Finland Station*, the established author Edmund Wilson's major study of the nineteenth-century socialist thinkers. "Wilson needed no editing," Giroux recalled in an interview with Ted Morgan for the *Saturday Review* (September 1, 1979). "He turned in virtually letter-perfect manuscripts." On its publication in 1940, *To the Finland Station* received mildly laudatory reviews but did not sell well. When Farrar, Straus & Giroux reissued the book in 1970, it was widely heralded as a classic of modern intellectual history, and in 1982 *To the Finland Station* is still in print—proof, Giroux believes, of his thesis that many books and authors are ahead of their time and that publishers must be more patient in their anticipation of profits.

The first author of enduring importance to be discovered by Giroux was Jean Stafford. While traveling by train to visit Frank Morley in Connecticut, Giroux took a manuscript at random from his briefcase, and became so absorbed in reading it that he rode past his stop. That manuscript, which was published in 1949 under the title *Boston Adventure*, became a best seller, and Jean Stafford submitted all her subsequent books to Giroux. Other first novels published by Giroux include Jack Kerouac's *The Town and the City* (1950); *Wise Blood* (1952) by Flannery O'Connor; *The Natural* (1952) by Bernard Malamud; William Gaddis' *The Recognitions* (1955); Susan Sontag's *The Benefactor* (1963); and Larry Woiwode's *What I'm Going to Do, I Think* (1969). First books by Randall Jarrell (*Blood for a Stranger*, 1942) and Peter Taylor (*A Long Fourth and Other Stories*, 1948), and Hannah Arendt's first English-language work *The Origins of Totalitarianism* (1951) also were published by Giroux.

Like Jean Stafford, most of those authors remained loyal to Giroux, who admitted during his interview with Donald Hall that the pleasure of discovering a great book had occurred oftener than he had expected. "When you look at work by someone never published," he remarked, "you always hope to pick up a manuscript you cannot put down. Cyril Connolly, the late British critic and editor of *Horizon*, said that the writer's job is to write a masterpiece. Editors are born to discover them."

Giroux was often assisted in the process of discovery by his authors. Jean Stafford, for example, introduced him to her then little-known husband Robert Lowell, whose first collection of poems, *Land of Unlikeness*, had been published privately by a small house and had gone largely unnoticed. When Giroux read Lowell's *Lord Weary's Castle* in manuscript, he instantly recognized its importance, and, in his words, "snapped it up." Donald Brace respected Giroux's judgment and, with alacrity, published *Lord Weary's Castle*, which won for Lowell the 1947 Pulitzer Prize. "It never would have occurred to us," Giroux told Ted Morgan during the *Saturday Review* interview, "not to [publish Lowell's book] because it wouldn't make a lot of money. What's publishing all about? If it isn't about what you like and believe in, you might as well manufacture sausages."

Robert Lowell in turn brought Flannery O'Connor to Giroux's attention. Miss O'Connor had recently finished her first novel, *Wise Blood*, and was under contract with another house, but when her editor wanted the book rewritten, apparently for commercial reasons, she balked and took her manuscript to Giroux, who published it without significant changes in 1952. Jean Stafford and Robert Lowell also introduced Giroux to Randall Jarrell and Peter Taylor, and Alfred Kazin recommended Bernard Malamud.

With many of his authors Giroux maintained long friendships, and in his conversation with Hall he alluded to several of those writers' tragic lives: "I've picked a drunken John Berryman off the floor of the Chelsea Hotel and got him to a hospital. In the aftermath of Jean Stafford's divorce from Robert Lowell, I got to know the various floors of the Payne Whitney Clinic, where Jean was under treatment. . . . And the only time I've been in a padded cell was when Lowell's mother asked me to visit him at Baldpate, after he refused to see her." However, Giroux added that he had "had some of the brightest and most pleasant days of [his] life with each of [those] writers." "In a long editorial relationship," he said, "you become friends—you share the ups as well as the downs."

Giroux's most famous author, and one of his closest friends, was T. S. Eliot. They were introduced by Frank Morley in the spring of

1946, and over the twenty-year course of their friendship, Giroux was privileged to know Eliot as a radiantly happy man—a disposition at odds with the loneliness and suffering that clung to the author's public image. "[Eliot] had a liveliness of spirit, a humor, and an attitude wholly unlike the solemn pontifical manner that was generally ascribed to him . . . ," Giroux noted in his article "A Personal Memoir," which appeared in Allen Tate's *T. S. Eliot, The Man and his Work* (Delacorte Press, 1966). "I also had reason to know what a wonderful and loyal friend he could be. In 1955, when I faced a difficult decision about my own career, his support and encouragement saw me through a crisis."

Giroux's crisis was the dilemma of whether he should leave his position as editor-in-chief of trade books (the industry's term for books commercially marketed and sold) at Harcourt, Brace, an industry leader, to become editor-in-chief at Farrar, Straus & Company, a small and struggling house with a growing list of prestigious authors. Founded by Roger Straus Jr. and John Farrar in late 1945, the company was, in the years after World War II, an anomaly among mainstream book publishers. When the field of public education underwent a boom after 1945, the giants of the book industry invested in textbook divisions, which, unlike trade books, are often dependable profit makers —but Farrar, Straus had no textbook line. And as publishers hastened to fatten their profits with "blockbuster" best sellers, tawdry exploitation books, and "how-to" manuals, Farrar, Straus, with some help from a line of nurses' manuals, the occasional cookbook, and, rarer still, an occasional best seller, supported itself by publishing and expertly promoting the works of literary artists.

In part because his freedom to publish what he wanted had attenuated somewhat in the years after the deaths of Alfred Harcourt and Donald Brace, and also because, to quote Giroux, "the philosophy changed to balance-sheet publishing [while] the books [he] was doing were often speculative and [financially] undependable," he joined Farrar, Straus in 1955. Shortly thereafter, Eliot, without any coaxing from Giroux, mailed the manuscript of his *On Poetry and Poets*—as he was to do with all his future books—to the new editor-in-chief at Farrar, Straus. Fourteen other writers, including Robert Lowell, who had been associated with Giroux at Harcourt, Brace, followed Eliot's example; Giroux is proud that he never attempted to persuade any of those authors to leave his former company.

With the unwavering support of Roger Straus, Giroux has continued to publish books of literary distinction. When, in 1964, Giroux was made a full partner, the company's name became Farrar, Straus & Giroux, Inc. From 1955 to 1972 Giroux was a vice-president, and since 1973 he has been chairman of the board; he is also a major shareholder in the company. In addition to their many noted English-language authors, Farrar, Straus & Giroux is the publisher of a number of important European and South American writers, including Aleksandr Solzhenitsyn, Marguerite Yourcenar, Roland Barthes, and Pablo Neruda. The company owns the rights to books by eleven Nobel Prize winners, eleven National Book Award winners, and five recipients of the Pulitzer Prize. With strong sales from the backlist, reprints, and subsidiary rights to paperbacks, Farrar, Straus has continued to show a profit during Giroux's years as its editorial director.

Giroux's career, however, has not been an unbroken chain of successes. Shortly after Jason Epstein graduated from Columbia in the early 1950's, he approached Giroux with the idea of publishing a line of paperbacks that would consist entirely of works of artistic and intellectual merit, but Giroux thought his proposal lacked commercial appeal. He referred the young editor to an executive at Doubleday, where Epstein's idea prospered and grew to become the prestigious Anchor Press division of Doubleday. On another occasion he made a flip, off-the-cuff remark that infuriated Jack Kerouac and cost Giroux the manuscript for *On the Road*, which was published by the Viking Press in 1957.

In Donald Hall's piece in the New York Times *Book Review* Giroux acidly remarked that many publishers today would dismiss *War and Peace*: "Too long. Wordy. Drags." He is also sharply critical of the corporate division of labor in publishing that has, in his words, vitiated "the traditional function of the editor as the author's close collaborater . . ." by splitting editorial duties into those of the acquiring editor, and those of the line editor. "The acquiring editor frequently signs up books before they are written and often has no time to read them after they are written, since he is busy landing his latest acquisition," Giroux observed in his address titled "The Education of an Editor" at the Bowker memorial lecture. "The basic function of reading is therefore relegated to the so-called line editor, whose redundant title is symptomatic of George Orwell's Newspeak. . . . What else can an editor edit?"

The condition of publishing, Giroux told Hall, mirrors the condition of the nation, and he fears that Americans are becoming an illiterate people. "As a bookman," Giroux told *Current Biography*, "I am concerned about the decline in literacy—about college students who cannot spell, write or read properly. Reading, spelling, and writing are three skills that are started too late now. They should [be taught] in earliest childhood, age four at the latest, earlier if possible (and it is)."

Although Giroux is not, as Hall pointed out, a "writer manqué," he is the author of *The Book Known as Q: A Consideration of Shakespeare's Sonnets* (Atheneum, 1982). In that work Giroux, a student of Shakespeare and Shakespeare scholarship for more than four decades, examined the question of why the publication of the 1609 quarto only seven years before Shakespeare's death, when he was at the peak of his fame in Elizabethan England, was met with almost complete silence. The result, one reviewer said, is a "modest, fair-minded introduction" to the mystery surrounding the sonnets. In addition to his memoir of T. S. Eliot, Giroux wrote the introductions to *The Complete Stories of Flannery O'Connor* (Farrar, 1971) and *The Freedom of the Poet* (Farrar, 1976) by John Berryman.

When his biographers ponder the qualities that have made Giroux an extraordinary editor, they call attention to his intelligence and sophistication, his warm and cheerful manner, and, not least, his charm. Giroux is six feet tall and weighs 190 pounds; he has snow-white hair and hazel eyes. In August 1952 he married the former Carmen de Arango; they had no children and were divorced in 1969. In addition to attending the opera and going to films Giroux finds relaxation in walking and in sailing.

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Glemp, Jozef

Dec. 18, 1929- Roman Catholic Primate of Poland. Address: Sekretariat Prymasa Kolski, Ul. Miodowa 17, 00-246 Warsaw, Poland

As spiritual head of Poland's Roman Catholics —comprising about 90 percent of its 36,000,000 people—Archbishop Jozef Glemp occupies one of the principal positions of power in his country. He was appointed by Pope Paul II on July 6, 1981 as Archbishop of Gniezno and Warsaw and Roman Catholic Primate of Poland, succeeding the late Stefan Cardinal Wyszynski, who had greatly enhanced the power of the church in relation to the country's Communist rulers during his thirty-two-year tenure. Described in *Newsday* (May 8, 1982) as "a man who is more lawyer than churchman," Glemp holds doctorates in canon and civil law and served as a member of Wyszynski's secretariat before he became Bishop of Warmia in 1979. In the crisis that culminated in the clampdown of martial law on Poland in December 1981, Glemp has represented a moderating influence between the country's Soviet-inspired leadership and its dissident elements, notably the militant trade union movement, Solidarity. "My first task after martial law was to avoid bloodshed, to prevent violent revolution," Glemp said in an interview in the New York *Times Magazine* (June 6, 1982). "And I think we were helpful in attaining that end. . . . We want to work toward a national reconciliation, to help breach the terrible and increasing gap between the government and the people."

Jozef Glemp was born on December 18, 1929 in Inowroclaw, near Bydgoszcz, in north central Poland, the oldest of the four children of Kazimierz Glemp, a salt miner, and the former Salomea Kosmicka. Brought up in a devout Roman Catholic atmosphere, he decided in early childhood to become a priest. But when Nazi Germany occupied Poland in 1939, his schooling was disrupted, along with his family's religious life, since both of the priests in the parish were sent to the Dachau concentration camp. "In five years," he has recalled, "maybe I went to church three or four times." While his father fought with the anti-Nazi underground, Jozef Glemp, his mother, his sister, and two brothers were forced to work as laborers on a farm run by the Germans. He later said that the experience gave him a profound respect for the dignity of manual labor, and the theme of "solidarity"—spelled with a small "s"—with working people became a common one in his sermons.

Resuming his education after the war, Glemp graduated from high school in 1950. He enrolled in Torun University, but was forced to withdraw because his father was dying of cancer, and he thought he might have to support the family. His love of learning remained strong, however. "School introduced us to the wide world and a culture deeper and better," he told Nina Darnton, as quoted in the New York *Times Magazine* (June 6, 1982). Motivated by his love of the church, he entered the Primatial Spiritual Seminary at Gniezno, where he studied philosophy and theology and excelled at track and field. He spent a total of six years there and at the Poznan seminary and was ordained a priest on May 25, 1956.

At that time, Poland was under the sway of the Soviet Union. The influence of Joseph Stalin, who died in 1953, was still rampant in the years following his death, and in that harsh political climate, Glemp was not permitted to take over a parish. It was not until late 1956, when the anti-Stalinist Wladyslaw Gomulka returned to power in Poland, and Stefan Cardinal Wyszynski was freed after three years of imprisonment for alleged anti-government activity, that Glemp was able to take up his vocation as a parish priest. During the next two years he also engaged in educational work at Mielzyn and Witkow and gave instruction in the catechism in Wargrowie, Miasteczko Krainskie, and the Olsztyn region.

In 1959 Glemp went to Rome for further studies at the Pontifical Gregorian University in the Vatican. He obtained doctorates in both civil and canon law and was admitted as an advocate to the Vatican's Holy Roman Rota, which renders decisions in marriage cases. On his return to Poland in 1964 he served as a secretary lecturer in seminary and as notary of the Gniezno metropolitan curia and tribunal. In 1967 he joined the Warsaw secretariat, where he first served Wyszynski as an adviser on canon law and later as his private chaplain. He also became a member of the episcopate's commission for the revision of canon law and a lecturer at the Catholic Theological Academy in Warsaw.

Despite the differences between the tall, gaunt, aristocratic, and imperious Wyszynski and the short, stocky, and unpretentious Glemp, the two men eventually grew so close that Glemp has referred to their "father and son" relationship. As a member of Wyszynski's secretariat until 1979, Glemp became, in the words of one Vatican official, "an expert on the state and on the Communist party." Learning from Wyszynski's adroit negotiations with the state, he acquired a perspective that has served him and his church well. Before he left Wyszynski's service, the Cardinal had reportedly handpicked Glemp to succeed him in the church's hierarchy.

Meanwhile, the Polish church's independence was greatly enhanced by the election in October 1978 of Karol Cardinal Wojtyla, then the Archbishop of Krakow, as Pope John Paul II. In March 1979 Glemp was named Bishop of Warmia, a diocese with about 1,300,000 Roman Catholics in what was formerly East Prussia, and in the following month he was consecrated in that office by Pope John Paul II. After Wyszynski died on May 28, 1981, the Polish Bishops' Conference submitted to the Pope a list of three names, from which he chose Glemp. On July 7, 1981 Glemp was formally installed as the eightieth Metropolitan Archbishop of Gniezno, the twelfth Metropolitan Archbishop of Warsaw, and the fifty-sixth Primate of Poland.

In an interview held shortly after he took office as Primate, Glemp declared his intention to "follow the road laid out by Wyszynski." He asserted that although the role of the Primate was pastoral rather than political, it was the church's duty to concern itself with social issues, and he promised to extend protection to the Solidarity labor federation and other social movements if they wanted to "follow the truth and the light." Over the next few months Glemp devoted his efforts to the role of mediator in the growing conflict between the government and the trade union movement, and he worked with Solidarity leader Lech Walesa to pacify the labor organization's more militant elements. Criticizing self-righteousness on all sides, he called for "peace and work without tensions" for the good of the nation.

In early November 1981 Glemp, with the approval of Pope John Paul II, engineered an unprecedented conference in which he met with Walesa and Communist party chief Wojciech Jaruzelski to plan a "front of national agreement" that would unite the government the church, and the labor movement in a common effort to resolve the nation's problems. But when Walesa refused to commit Solidarity to any agreement without first consulting the union's national governing body, Glemp berated him for failing to recognize the the gravity of the national crisis.

As unrest continued to escalate in the wake of the unsuccessful conference, General Jaruzelski imposed a "state of war" on Poland on December 13, 1981 and drastically restricted its civil liberties. Solidarity was suspended, and its leaders, including Walesa, were placed under arrest, along with other dissenters. Glemp assailed the government's action as "a trampling on human dignity" and declared that the church would be "unyielding when it comes to defending human life." Nevertheless, he called on his countrymen to remain calm. "I shall plead," he said. "even if I must plead on my knees: Do not start a fight between Poles. Do not give your lives away, brother workers, because the price of human life will be very low." A few days later, Glemp withdrew a much more strongly worded statement that had been drawn up by the General Council of the Episcopate, reportedly as the result of pressure from government authorities. On January 9, 1982 a "church-state summit" meeting between Glemp and Jaruzelski failed to bring about a solution to Poland's crisis.

Despite their common Polish background and agreement on basic church strategy, Archbishop Glemp and Pope John Paul II have not always seen eye to eye. On the issue of martial law, especially with regard to loyalty oaths imposed on workers under its provisions, the Pope has been more outspoken than the Primate in condemning the actions of Poland's Communist regime. When Glemp visited the Vatican in February 1982, the Pontiff reportedly tried to pressure the Archbishop into taking a more hard-line anti-government position. After the visit, Glemp was quoted as saying: "The Pope tends to idealize Solidarity, but we in Poland know that Solidarity also had its darker side." Glemp made another visit to the Pope in Rome in April 1982 to discuss a strategy toward the martial law regime. He had previously met with Jaruzelski, who apparently had come to recognize the church's vital role in reducing social tensions.

With the approach, in late August 1982, of the second anniversary of Solidarity's founding, Glemp urged a crowd of some 3,000,000 in Czestochowa to seek consolation in prayer rather than take to the streets in defiance of martial law. At the same time, he called on the authorities to free Lech Walesa and other detainees, to restore the freedom of trade unions, and to set a new date for a visit by Pope John Paul II, whose planned trip to Poland in August had been canceled. When the Jaruzelski government, in the wake of continued unrest, formally outlawed Solidarity in October 1982, Glemp issued a brief rebuke, asserting that the government's action caused "great pain to many of our believers," and that the ideals of Solidarity would never perish.

According to Glemp, a violently antiauthoritarian movement, such as Solidarity might eventually become if its militant faction were to predominate, could easily destroy rather than liberate the nation. In his sermons he has pointedly drawn attention to Poland's special relationship with the Soviet Union, and he has consistently called for moderation, for submission to authority, and obedience to the law. Although his tone has not been especially obsequious, it has been less strident than that of many other Polish clerics. The military commissar of the Communist party's radio and television network organization said at a private meeting that was secretly taped and made public in France: "In the hierarchy of the church, there are differences of opinion. The most—shall I say?—docile is Glemp, who . . . has accepted the necessity . . . of the state of war in considering that it conforms to the law. . . . He even says that the church can guarantee that Solidarity will behave as a trade union and not as a political organization."

Informed observers have pointed out that in the absence of Glemp's efforts at conciliation, Solidarity might have been crushed with far more brutality than was initially applied, since the declaration of martial law was ample evidence how seriously the authorities viewed the independent union. Furthermore, if Glemp were to steer the church too directly into confrontation with the state it might sustain damage, depriving Poles of the one institution in which they could still listen to open criticism of their government with what amounts to impunity. In the opinion of Stanislaw Stomma, a law professor who served on Glemp's commission on social problems, "The criticism of the Primate is that many people want a sharper fighter and they are irritated that the Primate appears weak. The Polish nation has had too much heroism in its history. It is good of the church to understand this and not to demand more. The church must protect the nation."

Despite the political role into which he has been thrust, Glemp insists that he is not a politician. "Our prime task is to preach the gospel and teach religion," he has said, "and our second task is charity work— helping the poor, the internees. . . . At the end of the list are these political issues. . . ." When asked whether he believed that the government might launch a campaign against the church, Glemp said, "I don't exclude it, although I don't see it now. Now the church is accepted as part of society." He added, however, that ideologically "the struggle continues all the time, because the principles of Marxism-Leninism are always at odds with the principles of the church." One of his foremost objectives has been to obtain liberalization of a law that restricts the number of religious educational centers in Poland and prohibits them in rural areas, where most of the people live. His personal goal is to "walk the same path" as Wyszynski, which he characterized as "fidelity to the Gospel, to the [Second Vatican] Council, to the Pope and to the magisterium"—the teaching authority of the church.

As part of his regular routine, Glemp confers with about a dozen people each day, including local priests and bishops. He also holds regular meetings with the seventy-seven-member Bishops' Conference and with the General Council of the Episcopate, consisting of bishops and archbishops from the major regions of Poland. Convinced that the Roman Catholic Church will emerge unscathed from Poland's difficulties, Glemp has observed: "The church was strong before Solidarity. It got stronger during Solidarity. And it gained again in strength under martial law."

Contrasting him with his "lean," "ascetic," and "awe-inspiring" predecessor, Nina Darnton described Archbishop Jozef Glemp in the New York Times *Magazine* as "somewhat stocky, rounder in the face, with warm dark eyes and prominent ears," and a manner that is "homespun, democratic, . . . humble . . . , friendly, and informal." Glemp is the author of the legal studies *De conceptu fictionis iuris apud Romanos* and *Lexiculum iuris romani*, both published in 1974. In addition to Polish, he speaks Italian, English, French, and German, but he usually relies on an interpreter when giving interviews in English. Relatively open-minded, Glemp encourages his subordinates to speak freely and is noted for his disarming modesty. On one occasion, when a visitor wanted to show his respect by kissing his ring, he turned the gesture into a handshake.

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Gorsuch, Anne (McGill)

Apr. 21, 1942- United States government official; lawyer. Address: b. Environmental Protection Agency, 401 M St., S.W., Washington, D.C. 20460; h. 243 Fairfax St., Denver, Colo. 80222

With her appointment as administrator of the United States Environmental Protection Agency in February 1981, Anne Gorsuch became the fourth person to head the agency since it was established in 1970, and the second-ranking woman in the Reagan Administration after United Nations Ambassador Jeane J. Kirkpatrick. Mrs. Gorsuch came to Washington from Colorado, where she was a corporate lawyer and a member of the state legislature. A self-described conservative Republican, she is committed to President Ronald Reagan's goals of reduced government spending, minimal regulatory burdens on business and industry, and a new Federalism that returns more governmental responsibilities to the states. Consequently, when she assumed the office, many corporation executives expected her agency, which is charged by Congress with protecting and enhancing the physical environment, would take a more pragmatic view of industrial wastes and discharges than it had done in the past.

Almost immediately Mrs. Gorsuch became, along with David Stockman, the Director of Management and Budget, and Secretary of the Interior James G. Watt one of the more controversial administrative appointees. Mrs. Gorsuch is widely considered to be a bright, informed, hard-working, and no-nonsense administrator, but a succession of her agency's proposals on such matters as the EPA budget, regulation enforcement, the Clean Air Act, hazardous waste disposal, and cleanup of abandoned toxic waste sites have led to charges by environmentalists, lawmakers, and others that she is destroying EPA effectiveness in the name of governmental reform. Throughout her tenure as administrator, Mrs. Gorsuch has maintained that criticism of her performance should be based on the effects the EPA has on the quality of the environment, not on regulation totals, misinformation, or political opposition. "I should be judged by my track record," she has said. "I feel I will be able to stand before my maker and justify the way I have carried out the environmental laws."

Anne McGill Gorsuch was born in Casper, Wyoming on April 21, 1942, to Joseph John and Dorothy Jean (O'Grady) McGill. She grew up in Denver, where she attended Saint Francis de Sales High School. A precocious student, she studied at the National University of Mexico during the summers of 1955, 1956, and 1958, taking courses in Spanish and Mexican history and archeology, and at Regis College in Denver during the summer of 1959. She graduated from the honors program in political science at the University of Colorado in 1961, and from the University of Colorado Law School with an L.L.B. degree in 1964. She was a member of the Mortar Board scholastic sorority and the Phi Alpha Delta legal fraternity, and she served as an assistant business manager and member of the board of editors of the University of Colorado Law Review. In 1964 she was admitted to the Colorado bar, and on June 4 of the same year she married David Gorsuch.

Before putting her law training to practice, however, Anne Gorsuch was a Fulbright scholar in Jaipur, India in 1964-5, where she taught English to high-school students and studied the judicial system. She returned to the United States to serve as assistant trust administrator for one year at the First National Bank of Denver; concurrently, she taught at Metro State College. From 1968 to 1971 she was assistant district attorney of Jefferson County, Colorado, and from 1971 to 1973 she was deputy district attorney of the city of Denver. Mrs. Gorsuch then served as a hearing officer for the Colorado Real Estate Commission and for the State Boards of Cosmetology, Optometric Examiners, Professional Nursing, and Veterinary Medicine. In 1975 she became a corporate counsel for Mountain Bell Telephone in Denver, specializing in labor disputes, equipment leases, and anti-trust matters. Mrs. Gorsuch held that position until her appointment to the EPA.

She has explained that she entered politics to "return the investment" that the state of Colorado had made in her education. Elected to the Colorado House of Representatives in 1976, she served two terms, during which she was appointed chairman of the House State Affairs Committee in 1979 and of the House-Senate Legal Services Committee in 1980. She was vice-chairman of the Judiciary Committee, and a member of the committees on Finance, Transportation and Energy, and Appropriations.

Mrs. Gorsuch's service in the Colorado House of Representatives led to conflicting reports at the time of her EPA confirmation hearings. A *Newsweek* profile (March 16, 1981) maintained that her House colleagues had dubbed her "Queen Anne" because of her inflexibility and intolerance in dealing with those who disagreed with her conservative viewpoint, and contended that she had done little in the way of environmental legislation beyond trying to transfer state responsibility for hazardous waste sites to county levels. Other reports, however, pointed out that House colleagues had named her the outstanding freshman legislator in 1976 and remembered her as being "very strong" and "very talented." In making a self-assessment of her two House terms, Mrs. Gorsuch said that she was chairman of an interim committee on hazardous wastes, wrote the state's program on vehicle emissions controls, and was chosen to head the EPA because of her reputation in the House for "forging workable compromises." She promised to bring the same conciliatory approach to her responsibilities in a Washington assignment.

After the election of Ronald Reagan in 1980, Mrs. Gorsuch was a member of his transition team, serving on the advisory committee on intergovernmental relations. According to *Newsday* (July 2, 1981), when Mrs. Gorsuch was first approached to join the Reagan Administration, she asked herself, "What was the toughest job in town? David Stockman had it. The EPA was next." She actively sought the second choice, reportedly with the backing of Senator William L. Armstrong, Republican from Colorado; Joseph Coors, the ultraconservative brewer from Colorado; and Interior Secretary James G. Watt, a former Denver lawyer and friend of Mrs. Gorsuch. On February 21, 1981 President Reagan nominated her administrator of the EPA.

Soon Mrs. Gorsuch began working on EPA matters in an office near Watts in the Interior Department. Though her Senate confirmation was never seriously in doubt, by the time hearings were held in early May 1981 a firestorm was raging about her qualifications, environmental philosophy, and independence. Her association with Watt, who headed the President's Cabinet Council on Natural Resources and Environment, raised the specter of a figurehead EPA administrator, taking directions from a White House that was probusiness, antiregulatory, and cost-benefit-conscious. Anne Gorsuch's independence was again called into question in March when Vice-President George Bush announced that the EPA would relax regulations of the Clean Air Act, which was due for revision in 1981. Through months of delays on her confirmation hearings, Mrs. Gorsuch kept silent about her plans for the EPA, but criticism mounted over her ability to revitalize what her detractors then saw as a demoralized agency, and over her perceived hostility to its mission.

Mrs. Gorsuch's confirmation hearings before the Senate Committee on Environment and Public Works took place on May 1, 1981 before a packed audience that included unfriendly witnesses from the Sierra Club, Friends of the Earth, and the Environmental Policy Center, who testified that she was "an environmental novice," who lacked "the necessary technical expertise." But confidence in her experience and administrative ability was expressed by Committee Chairman Robert T. Stafford, Republican from Vermont, and Senator Pete V. Domenici, Republican from New Mexico.

When asked by Senator Gary Hart, Democrat of Colorado, whether she intended to enforce environmental laws or simply to reduce Federal regulations, Mrs. Gorsuch replied, "My total efforts and talents will be committed to restoring, preserving, and protecting the environmental heritage that is a critical, integral part of the legacy our children and grandchildren must inherit." Her three paramount responsibilities, she told the committee, would be to protect public health and welfare through environmental quality, to implement Congressional intent, and to develop EPA policies based on national objectives articulated by the President. She said she favored incentives over sanctions, believed that states could take more responsibility for environmental protection, and saw a need for balance between federal regulations on the environment and national economic and energy demands. On May 4 Senator Stafford's Committee unanimously approved the appointments of Mrs. Gorsuch and her deputy administrator, Dr. John W. Hernandez, a scientist-engineer. The next day they were confirmed by a voice vote of the Senate without dissent.

Shortly after she was sworn into office on May 20, Mrs. Gorsuch announced a major reorganization of her agency that she said would upgrade its primary mission. Two of its features were a new Intergovernmental Liaison Office to work in cooperation with state governments, and a new program of solid waste to administer the "Superfund," a tax-collected trust fund established by Congress in 1980 to clean up hazardous dump sites. The most controversial part of her reorganization was her elimination of the formerly separate Office of Enforcement and the division of its duties among the agency's four Offices of Water, Solid Waste, Toxic Substances, and Noise and Radiation. William A. Butler, the vice-president of the Audubon Society, said that Mrs. Gorsuch's reorganization "makes Federal environmental enforcement capability pretty much the toothless tiger it was prior to the EPA's creation." When on June 21 Mrs. Gorsuch named eight new staff appointees, seven of whom were lawyers who had represented such clients as General Motors, Exxon, the American Paper Institute, and Dow Chemical, Butler complained, "Those are people who have worked for industries that are opposed to what the EPA is trying to do."

Anne Gorsuch encountered her first opposition when the pending Congressional amendments to the Clean Air Act were considered in late July. Enacted by Congress in 1970, the Act established national clean air standards, authorized the EPA to enforce them, and entrusted the states with responsibility for methods to achieve national standards. The deadline for reaching EPA goals had first been extended past 1975; in 1977 it was extended to 1981. While air quality had improved markedly in the decade, some affected industries protested against excessive costs, bureaucratic delays, overburdening regulations, and restricted economic growth. Many businessmen applauded, therefore, when on August 5, 1981 the Reagan Administration proposed lowering the Act's vehicle emission standards and returning regulatory authority to the states.

The initial Reagan proposals for revising the Clean Air Act were accompanied by what Mrs. Gorsuch announced as eleven "basic principles" of air protection, but a month later, Congressional spokesmen reviewing the Act revealed that they had received from the EPA a draft proposal for legislation, with some specifics that they said contradicted the principles submitted earlier. According to the Congressional Research Service, the draft called not only for an end to stringent regulations in areas of dirty air, but also for an end to special protection of clean air areas. The proposals drew sharp criticism from California Democrat Henry A. Waxman, chairman of the House Subcommittee on Health and the Environment, and from Representatives James J. Florio of New Jersey and Toby Moffett of Connecticut.

In her first five months as administrator, Mrs. Gorsuch devoted her attention to recruiting staff, preparing the Clean Air Act proposals, planning the EPA budget for fiscal years 1982 and 1983, and dealing with routine matters. In October the budget issue became paramount. Earlier, Reagan and Congress had cut the Carter Administration's 1981 EPA budget by $400 million, authorizing a $1.356 billion total and a permanent staff of 11,404. In September David Stockman's office proposed a 12 percent reduction of a 1982 budget that already had been trimmed 12 percent under the 1981 figure. At the same time, Mrs. Gorsuch reportedly proposed an additional 20 percent reduction for 1983, shrinking that year's figure to $975 million and the estimated EPA staff to around 8,000.

Reactions to the budget cut proposals were severe. A typical response was the declaration of Douglas M. Costle, EPA administrator for Carter: "This is not a question of saving money for the budget. This is a wrecking crew at work." In mid-October Mrs. Gorsuch was summoned to testify before the Senate Committee on Environment and Public Works, before the House Subcommittee on Environment, Energy, and Natural Resources, and before the House Subcommittee on Natural Resources, Agriculture, Research, and Environment, whose members expressed concern about the sharp decrease in enforcement proceedings sent by the EPA to the Justice Department and its ability to function with reduced funds and an anticipated increased workload.

Defending the budget cut proposals, Mrs. Gorsuch contended that her agency could improve the nation's environment despite reductions of funds and staff, and that with more efficient management of the EPA, which she said was a "chaos" when she took over, the agency could fulfill Congressional mandates. She declined comment on the 1983 budget as being premature, and, while admitting to low EPA morale that she said was caused by wild budgetary speculations, she said that 1982 cuts would not require dismissals. When Stockman proposed in mid-November to cut the EPA operating budget by 36 percent in fiscal 1983, in addition to staff reductions of 26 percent, officials reported that Mrs. Gorsuch was prepared to fight that proposal. She asserted in a letter to Stockman that the EPA would be thrown into disarray and the President would be damaged politically.

Since 1970 the EPA had been subject to steady criticism from industry spokesmen, environmentalists, lawmakers, and state officials who differed with its policies and practices, but by January 1982 an unprecedented barrage of charges was aimed at Mrs. Gorsuch's administration. Ordinarily an inconspicuous figure, the EPA administrator had become a nationally known symbol of Reagan conservatism. While most critics stopped short of accusing Reagan and Mrs. Gorsuch of deliberately dismantling the EPA, they pointed to proposed budget cuts, suspensions of regulations, easing of enforcement, and delays on amendments of the Clean Air and Clean Water Acts as amounting to the same thing.

Critics noted that where cases of environmental violations referred to the Justice Department by the EPA had numbered 230 in 1980, only 42 were referred in eight months of Mrs. Gorsuch's regime. Reports spread of distrust and lack of communication between staff and Reagan appointees at the EPA, where Mrs. Gorsuch was nicknamed "The Ice Queen" by her critics. Staff resignations mounted to 1 percent a month and included two of her own appointees: Frank Shepherd, her top legal officer, and Nolan Clark, her chief policy planner. Delays in the Superfund program, critics reported, would keep the EPA's expenditures for cleaning up hazardous waste dumps in 1982 down to $50 million of the $400 million in revenues collected for that purpose. Environmentalist magazines such as *Audubon*, *Environment*, and *Environmental Science and Technology* published a spate of articles on such topics as the EPA's reductions in research, checks on public statements by EPA researchers, EPA budget reductions, and dangerous easing of regulations on hazardous wastes, lead-in-gasoline, commercial toxic substances, and ocean dumping of radioactive materials. Meanwhile, a group of environmentalists and former EPA officials joined in a Save EPA Working Group, headed by William Drayton Jr., former EPA administrator for planning and management.

In her defense, Anne Gorsuch was reported as saying in the New York *Times* (December 6, 1981): "The agency will not be the same, no question about that. But the facts are that we are simplifying the procedures by which we achieve environmental results. . . . We're going to use a broad range of techniques to get people to comply with the law in the most expeditious manner possible." But at times even her efforts to work with industry ran aground—for example, when Congressman Toby Moffett revealed in October 1981 that top EPA officials had held closed meetings during the previous summer with chemical industry representatives about uses of the resin DEHP and formaldehyde, which the National Cancer Institute had just described as possibly carcinogenic. The purpose of the "science courts," Moffett said, was to determine EPA's policy on those industrial chemicals before initiating public responses, a violation of federal law.

Although the EPA issued a list of 115 of the most hazardous abandoned dumps, in January 1982, its effort to get a two-year delay in promulgating rules for landfill disposal was denied by a Federal District Court, which ordered regulations by February 1. On February 25 the agency announced proposals that included a 90-day suspension of rules prohibiting the burying of hazardous liquids in drums in disposal dumps, and a formula for allowing 20 percent of hazardous wastes in dumps to be barrels of toxic liquids, but the outcry was so great from environmentalists and the Hazardous Waste Treatment Council, a coalition of companies that used other methods of disposing of toxic liquids, that on March 17 the agency reversed its suspension. In April the EPA announced a "free market" program for attaining clean air, in which standards would be applied to whole areas or industrial components, rather than to single pollutants, and which would allow companies to "trade off" environmental "credits," possibly by reducing pollution caused by other nearby companies if costs were reduced. In May the EPA sought to relax the rules on the amounts of carbon monoxide permitted in the air.

"We really are making changes in the way we are governing. We are changing to something far better," Mrs. Gorsuch told reporters on April 23, 1982, in assessing her first stormy year as EPA administrator. According to the New York *Times* (April 1, 1982), Mrs. Gorsuch seemed to be changing her tactics. She appeared less likely to issue EPA rulings unsupported by staff work, ended her isolation from professionals in her agency, and seemed more sensitive to the political implications of opinion polls evincing strong public support for environmental protection. Moreover, she delegated more authority and consulted with lawmakers and corporate leaders. Some observers felt that Mrs. Gorsuch summed up her own environmental credo in addressing delegates to the second United Nations Conference on the Global Environment in Nairobi, Kenya early in May 1982. "Many of our actions have failed to take advantage of national corrective measures that can work through market forces—if governments allow them to operate," she said.

Anne McGill Gorsuch, who was divorced from her husband in August 1982 after eighteen years of marriage, has been described as a devoted single parent to her children: Neil, J.J., and Stephanie. One profile of her in the New York *Times* (October 5, 1981) said that "she does project a certain coolness and distance, with her level stare from large, black-lashed blue eyes, her precise short haircut, her no-nonsense suits and her reluctance to suffer fools," but added that her "Ice Queen" epithet belies her warmth and responsiveness in social situations. She has been characterized as an indefatigable administrator with a lawyerly attention to detail, who can be combative, brusque, and blunt. The New York *Times* profile indicated that at the White House Anne Gorsuch is seen as "an extremely bright, hard-working and effective administrator who is doing the difficult job the President wants her to do." According to two employees of the EPA, writing pseudonymously for the Op-Ed page of the New York *Times* (September 1, 1982), she has hired a highly paid public relations consultant to enhance her image.

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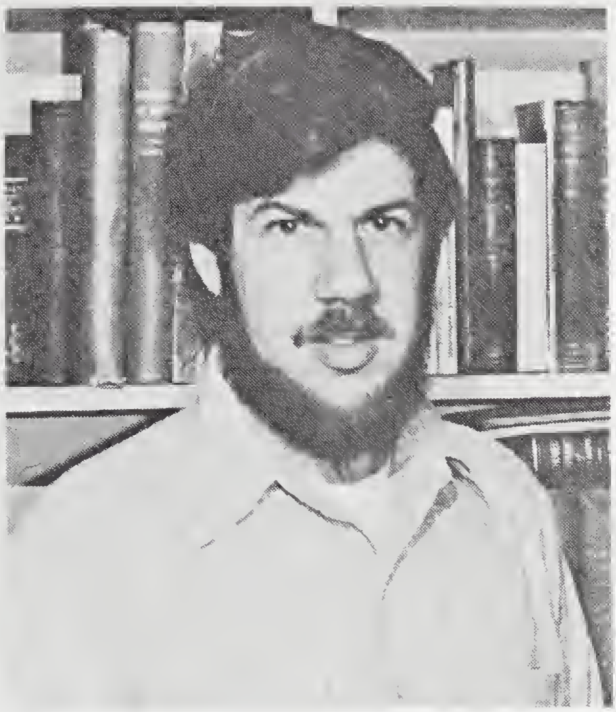
Gould, Stephen Jay

Sept. 10, 1941- Paleontologist; university professor; writer. Address: b. Museum of Comparative Zoology, Harvard University, Cambridge, Mass. 02138

In one of his essays about evolution, "Darwin's Middle Road," for his monthly column in *Natural History* magazine, Stephen Jay Gould remarked, "If genius has any common denominator, I would propose breadth of interest and the ability to construct fruitful analogies between fields." With that observation he in fact pinpointed his own forte–perceiving connections, similarities, relationships that are rarely apparent even to other scientists. Gould's analogical insights are the hallmark of his teaching at Harvard University, where he is professor of geology, and of his books and hundreds of scientific papers, book reviews, and magazine articles. An engaging, often witty



Stephen Jay Gould

style and a humanistic and nondoctrinaire attitude also distinguish his two collections of essays, *Ever Since Darwin* (1977) and *The Panda's Thumb* (1980), and his more recent *The Mismeasure of Man*, a study of intelligence testing, which won the National Book Critics Circle Award.

Stephen Jay Gould was born in New York City on September 10, 1941 to Leonard and Eleanor (Rosenberg) Gould. His father worked as a court stenographer in Queens County Supreme Court. "An intellectual without official credentials," as his son has said of him, Leonard Gould was also a Marxist and an amateur naturalist. Stephen's first boyhood ambition was to become a garbage collector because of "the rattling of cans and the whir of the compressor," he recalled in his essay "The Telltale Wishbone." But at the age of five he went with his father to the American Museum of Natural History in Manhattan, where for the first time he saw a reconstruction of a dinosaur, a twenty-foot-high tyrannosaurus. "As we stood in front of the beast," he recounted, "a man sneezed; I gulped and prepared to utter my *Shema Yisrael*. But the great animal stood immobile in all its bony grandeur, and as we left, I announced that I would be a paleontologist when I grew up."

To sustain him in his goal, during his childhood Gould had the encouragement of his parents, who helped him to look for dinosaur bones and to find fossils of marine brachiopods and trilobites. In the dedication of *The Panda's Thumb* he acknowledged also the influence of "three dedicated and compassionate teachers of [his] primary years, P.S. 26, Queens." When he was only eleven years old he read G. G. Simpson's *Meaning of Evolution* and "discovered that a body of exciting ideas made sense of all those bodies of bone," as he wrote in a recent essay "Moon, Mann, and Otto."

In high school, therefore, Gould looked forward to learning about evolution in his biology course. But high school teachers of biology were at that time giving short shrift to the subject of evolution, a neglect that Gould and others attribute to the Scopes trial of 1925, the so-called "monkey trial," which had the effect of bolstering the fundamentalist movement and reducing or eliminating attention to evolution in high school textbooks throughout the country. Charles Darwin remained, however, the hero of Gould, who continued on his own to study what he has called "one of the most exciting and influential ideas in science, the central theme of all biology."

After his graduation from high school Gould spent the summer at the University of Colorado and then enrolled in Antioch College, which he credits with having contributed much to his development as a scientist and teacher. He was quoted in *Discover* (January 1982) as observing that at Harvard "there are all those famous folk, but undergraduates don't ever get to see them. Antioch, on the other hand, has a group of people who are professional teachers." One of his teachers there had studied geology in Bermuda and had accumulated a collection of snail fossils that evidently impressed Gould exceedingly. Upon receiving his B.A. degree from Antioch College in 1963, he enrolled in Columbia University and for his doctoral dissertation chose to investigate the fossil land snails of Bermuda. To earn the Ph.D. degree in paleontology that Columbia awarded him in 1967, Gould did considerable work, aside from his research in Bermuda, at the American Museum of Natural History.

In 1966 Gould had returned to Antioch College to teach geology. He became assistant professor of geology at Harvard University the following year and advanced to associate professor in 1971 and to professor in 1973. He is also curator of invertebrate paleontology at Harvard's Museum of Comparative Zoology. As a student himself, Gould had been rather independent and self-directed, and he has admitted, as James Gorman reported in *Discover* (January 1982), that in teaching he is "not good at drawing out a shy student on a one-to-one basis." His courses in geology, biology, and the history of science, however, are well attended, partly because of his lively and stimulating style of lecturing and his enthusiasm for his subject. "When Gould lectures," Gorman wrote, "the twists and turns of a thought can be followed in the smile that a subtle insight brings to his face, or in the vigorous hand motion he uses to delineate the structure of his argument."

Since joining the Harvard faculty, Gould has devoted much of his field work to land snails of the West Indies, regularly contributing studies on their evolution and speciation to scientific journals. He occasionally also uses his findings on snails to illustrate or support a point in his articles for general readers. In collaboration with the biologist David S. Woodruff of the University of California at San Diego, he has visited the Bahamas periodically over the past ten years to work on a reclassification of the genus Cerion that will likely reduce its number of species from some 600 to fewer than twenty.

Another collaborative effort, this one with the paleontologist Niles Eldredge of the American Museum of Natural History, has brought Gould to much wider attention among fellow scientists, making him, in fact, a center of controversy. In 1972 he and Eldredge produced a seminal paper, "Punctuated Equilibria: an Alternative to Phyletic Gradualism" (published in *Models in Paleobiology,* edited by T. J. M. Schopf), which they followed up in 1977 with "Punctuated Equilibria: the Tempo and Mode of Evolution Reconsidered" (published in *Paleobiology).* Their theory of the way evolution occurred differed from the Darwinian belief that all forms of life evolved from simple, common beginnings over a long period of time through slow, gradual, and steady transformation by means of natural selection. The "infinitely numerous transitional links" that, Darwin maintained, connect ancestral and descendant forms rarely appear in the fossil record at the species level.

What the fossil record does show, according to Gould and Eldredge, is that most species remain relatively stable during their existence and that a new species arises suddenly and rapidly—in geological time, over a period of thousands of years. In a 1977 essay "The Episodic Nature of Evolutionary Change," Gould explained, "A new species can arise when a small segment of the ancestral population is isolated at the periphery of the ancestral range." *Rapid* change in *small* groups is at the heart of punctuated equilibria, which has important implications for the natural selection and adaptation aspects of Darwin's theory. Gould also suggested in his essay that "gradualism is more a product of Western thought than a fact of nature," but he insisted that he did "not assert the general 'truth' of this philosophy of punctuational change" and was making "a simple plea for pluralism in guiding philosophies and for the recognition that such philosophies, however hidden and unarticulated, constrain all our thoughts."

Throughout his writing Gould has repeatedly called attention to the way in which social climate affects scientific theory. Cultural bias in science is among his concerns in *Ontogeny and Phylogeny* (Harvard Univ. Press, 1977), a study of the theory of recapitulation, which held that the stages of embryonic development of an individual organism repeat in order those that had occurred in the history of its lineage. A human fetus would at one stage, for example, develop gill slits, recalling its fish forebear, and at later stages features of reptiles, birds, and mammals. Recapitulation, which implies progress in nature and allows easy classification of higher and lower states, flourished among nineteenth-century evolutionary biologists, some of whom used it to argue for their racist prejudices.

A book intended primarily for biologists, *Ontogeny and Phylogeny* is scholarly, thoroughly documented, and technical in language. Its general subject, however, is one of the great many that Gould has made understandable to readers of his essays in *Natural History.* When he began to contribute regularly to that magazine in 1974, he decided to write his articles only on some aspect of the still-developing phenomenon of evolution or on a topic that he could tie to evolution. He took the title of his column, "This View of Life," from the closing sentence of Darwin's *The Origin of the Species:* "There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved."

To point up further the dominant, unifying theme of his column, Gould wrote in the introduction of his first collection of essays, *Ever Since Darwin: Reflections in Natural History* (Norton, 1977), "I am a tradesman, not a polymath. What I know of planets and politics lies at their intersection with biological evolution." Among the many complex concepts that he explored were allometric growth, biological clocks, and plate tectonics and biogeography. His views on the new discipline of sociobiology, which attributes human behavior to genetic as well as cultural forces and of which his Harvard colleague Edward O. Wilson is a leading exponent, show him to be convinced of the flexibility of human beings in achieving their varied potentials and antagonistic toward biological determinism, particularly as a means of defending the status quo. He returned to the issue some years later in *The Mismeasure of Man.*

"The best sort of popularization"—James Gorman's appraisal of *Ever Since Darwin* in the New York *Times Book Review* (November 20, 1977)—applies also to *The Panda's Thumb: More Reflections in Natural History* (Norton, 1980), Gould's second book of essays, reprinted with slight changes from his column. His writing, which has also been described as "mind-stretching," demands close attention and cannot be called "easy reading." But because of his gift for making scientific information more accessible to the layman, Gould has been compared to the physician and biologist Lewis Thomas, author of *The Lives of a Cell* (1974). Like Thomas, he is a graceful prose stylist. His column, moreover, as Jeremy Bernstein characterized it in the *New Yorker* (April 12, 1982), is "full of fun, totally without pretentiousness, and absolutely clear."

In the title essay of *The Panda's Thumb* Gould pointed out that the "thumb" that enables the panda to strip the leaves off bamboo so expertly is part of the wrist–an elongated radial sesamoid, which developed by adaptation, since the panda lacks an opposable digit. Paradoxically, Gould observed, "odd arrangements and funny solutions are the proof of evolution—paths that a sensible God would never tread but that a natural process, constrained by history, follows perforce." The essay makes clear Gould's certainty that evolution is neither planned nor guided, that the Darwinian mechanism of random variation and natural selection negates the idea of a preset direction of change in accordance with a creator's design.

Despite the recurrence of that theme in Gould's writing, the creationists have in recent years attempted to bolster their arguments for the Biblical account of the origin of man by distorting some of his ideas, especially his theory of punctuated equilibria, proposed to explain trends in the fossil record. A resolute opponent of the creationists, in December 1981 Gould was a star witness at a trial in Little Rock, Arkansas involving a challenge to the state law requiring that public schools give "balanced treatment" to "creation science" and "evolution science." The trial resulted in the recognition of creationism as a religion, not a science, and in the Arkansas act's being declared unconstitutional.

Earlier, Gould had attacked the creationists in an article in *Discover* (May 1981), maintaining, "The rise of creationism is politics, pure and simple; it represents one issue . . . of the resurgent evangelical right." He wrote that while he was both angered and amused by the creationists, he was most of all saddened because some of his scientific colleagues wanted to limit debate among themselves on the grounds that the creationists had taken unfair advantage of their disagreement over how evolution occurred. "If we ever begin to suppress our search to understand nature," he warned, "to quench our own intellectual excitement in a misguided effort to present a united front where it does not and should not exist, then we are truly lost."

While trying to stanch the spread of creationism, Gould has also used his certain flair for polemics in opposition to biological determinism, a doctrine that he argued in his introduction to *The Mismeasure of Man* (Norton, 1981) "is, in its essence, a *theory of limits*. It takes the current status of groups as a measure of where they should and must be (even while it allows some rare individuals to rise as a consequence of their fortunate biology)." He went on to explain that he was inspired to write his book because of the present-day resurgence of biological determinism, which he contended always gains popularity during politically unprogressive periods.

The Mismeasure of Man concentrates on only one aspect of biological determinism—a claim regarding human intelligence that Gould finds to be based on two fallacies. One fallacy is the reification of intelligence, so that a set of many varied capabilities becomes regarded as a single entity residing in the brain; the second is the ranking of an individual's intelligence according to numbers, such as the numerical gradings of the IQ test. Gould also examined in his book "the use of these numbers to rank people in a single series of worthiness, invariably to find that oppressed and disadvantaged groups—races, classes, or sexes—are innately inferior and deserve their status." He thus deplored the misuse, particularly in the United States, of the intelligence tests originated by the French psychologist Alfred Binet: "Few tragedies can be more extensive than the stunting of life, few injustices deeper than the denial of an opportunity to strive or even to hope, by a limit imposed from without but falsely identified as lying within." In the course of investigating supposedly objective methods and information that scientists used to rank human beings according to intelligence, he uncovered frauds, misrepresentations, and miscalculations that abetted the justification of prejudice.

Besides winning the National Book Critics Circle Award in 1982 for *The Mismeasure of Man*, Gould was the recipient in 1980 of the National Magazine Award for Essays and Criticism for his column in *Natural History* and in 1981 of the American Book Award in science for *The Panda's Thumb*. He had earlier, in 1975, won the Schuchert Award, given each year by the Paleontological Society for excellence in research to a paleontologist under forty, and in 1981 he won a prize fellows award from the John D. and Catherine T. MacArthur Foundation, which gives him $38,400 a year for five years.

On October 3, 1965 Stephen Jay Gould married Deborah Ann Lee, an artist. They have two sons, Jesse and Ethan. Although some of his writing has a distinctly personal flavor, Gould is said to separate his professional life from his home life in Cambridge and to be usually private in regard to his family. In *The Mismeasure of Man*, however, he did mention that IQ tests had been helpful in indicating the "areas of deficit" of his learning-disabled older son. One of the reasons that Gould is so delightful a writer is the range of his enthusiasms. His essays in *Natural History* sparkle with references to literature (George Orwell, Alexander Pope, George Eliot, Shakespeare), music (especially Bach and Gilbert and Sullivan), and, occasionally, baseball. He sings baritone with the Boston Cecilia Society, an esteemed amateur choral group, and is a fan of the New York Yankees.

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Gretzky, Wayne

Jan. 26, 1961- Hockey player. Address: b. Edmonton Oilers, Northlands Coliseum, Edmonton, Alberta T5B4M9, Canada

Not since the advent of Bobby Orr in the 1960's has anyone captured the imagination of hockey fans in the way the Edmonton Oilers' phenomenal center, Wayne Gretzky, has. Nor has any player ever so singlehandedly invigorated a weak team as Gretzky has the fledgling Oilers, which he joined in 1978, when he was but seventeen and they were still a year away from becoming a National Hockey League franchise. Once in the NHL, the left-shooting Gretzky, popularly known as "the Kid" and "the Great Gretzky," proceeded to shatter marks set by Orr, Phil Esposito and others. The records that now belong to him include most points in one season (212), most assists in one season (120), most points per game (2.05), and the quickest accumulation of 300 points (in 159 games). He was the youngest player ever to be voted Most Valuable Player, in 1980, when he tied for leadership in total points, and he was again the MVP the following year, when he led the league in scoring. In total points, Gretzky at the end of two seasons stood at 301, approximately where the all-time leader, Gordie Howe, had been in six. On December 30, 1981 Gretzky scored five times against the Philadelphia Flyers, bringing his total goals for the season to fifty in thirty-nine games and erasing the old record of fifty goals in fifty games set by Maurice Richard in 1944-45 and tied by Mike Bossy in 1980-81. After shattering all single-season scoring records in 1981-82, Gretzky received the Hart Trophy as the league's Most Valuable Player for the third straight time.

The most menacing stickhandler in the league, with an uncanny power of anticipation, Gretzky likes to shoot against the flow and to set up behind the net, where he is easy to hit with a pass and from which he flicks passes to teammates. "It's like having an extra player out there," Cliff Fletcher, the general manager of the Calgary Flames, has observed. "He uses the net like a pick." Gretzky mystifies players and observers alike as he flits about the ice racking up points, because he does not look the part, having a scrawny build and a deceptively casual, almost slow, and gawky style. That style, however, stressing brains over brawn, seems to be catching on, and if it does pro hockey will be more creative for it, and more fun. "This slender, soft-spoken sprig of a lad is a living definition of the beauty and artistry that can be found in a sport so often dismissed as violent," Reyn Davis of the Winnipeg Free Press has observed. "Opponents panic in his presence. Teammates grow dangerous. He's excitement looking for a place to happen. The NHL has become Gretzky's playground."

Wayne Gretzky was born in Brantford, Ontario, Canada on January 26, 1961 to Walter Gretzky, a telephone company technician of Russian descent, and Phyllis Gretzky. He has three younger brothers, Keith, Glen, and Brent, all of whom display professional hockey potential. As a child, Gretzky showed prowess at sprinting and baseball, but hockey was his first love. He began skating at two and a half on the rink his father created by flooding the backyard of the family home every winter. His first coach was his father, a former amateur hockey player of middling skill and a master at motivation, who imbued in his oldest son the idea that becoming a hockey star was worth the years of sacrifice involved —unless one preferred becoming an ordinary wage slave like himself. The father strung lights around the backyard rink to enable Wayne to practise beyond sunset each day, and he constantly exhorted him, "Skate to where the puck's going to be, not to where it has been."

Entering organized hockey at six, Gretzky made the Brantford Novice All-Star team, which was otherwise composed of ten- and eleven-year-olds. Known as the kid who always had the puck, he outshone fourteen-year olds in the Bantam League when he was a four-foot-four, seventy-pound eight-year-old. At eleven, he scored 378 goals for the Brantford Nadrofsky Steelers. Three years later his Junior B coach in Toronto advised him, because of his slight physique, to find a place for himself in the offensive zone, where he could avoid body contact. In accordance with that advice Gretzky gravitated to his now-familiar favorite position behind the opponents' net.

In his one season of Junior A hockey, with the Saulte Sainte Marie Greyhounds in 1977-78, Gretzky set a new Ontario Hockey Association record of 182 points. He also became a media sensation, charming public and press with his polite ways, rare in the rough world of hockey, and appealing especially to boys his age, who identified immediately with a David out-stickhandling Goliaths. While in Saulte Sainte Marie, Gretzky continued his secondary education at the Sir James Dunn School, finishing just five courses short of a diploma.

As Canada's only representative in the Junior World Cup contest held in and around Montreal in December 1977, the sixteen-year-old Gretzky was the youngest player in the eight-nation field and the leading scorer, with seventeen points in six games. Following the 1977-78 season, he turned pro, signing a personal-services contract worth $250,000 a year with Nelson Skalbania, the majority owner of the Indianapolis Racers of the short-lived World Hockey Association. He had played only eight games with the foundering Racers when, in November 1978, financial pressure forced Skalbania to sell his contract, along with those of two other players, for $850,000 to Peter Pocklington, the owner of the Edmonton Oilers, one of the more secure teams in the WHA and one with a good chance of getting into the National Hockey League after the expected demise of the WHA. "We feel that if we're going to be in the NHL," Pocklington said at the time, "we need a superstar. And Wayne is going to be one."

The Oilers, who were 1-4 when Gretzky joined them, finished the 1978-79 season with a record of twelve wins and eight losses, and their sales of season tickets rose from 7,000 to 8,000, highest in the WHA. With forty-six goals and sixty-four assists, Gretzky was third in the league in scoring, and he led Stanley Cup playoff scorers with ten goals and twenty points. In midseason, on Gretzky's eighteenth birthday, Pocklington renegotiated his contract, signing him for nine years with two six-year options, for a total of twenty-one years ending in 1999. The renegotiated contract assured Gretzky of approximately $300,000 a year.

Playing in seventy-nine of the Oilers' eighty games in the team's first National Hockey League season, 1979-80, Gretzky became the youngest NHL player ever to score fifty or more goals and 100 or more points in a season. He was also the youngest to be voted Most Valuable Player and to be named to an All-Star berth (on the second team). He led the league in assists, with eighty-six, and tied Marcel Dionne of the Los Angeles Kings for total-points leadership, with 137. The scoring crown went to Dionne by virtue of his greater number of goals, fifty-eight; Gretzky, like Mike Bossy of the New York Islanders, had fifty-one. Gretzky's seven assists in one game, against Washington on February 15, 1980, tied Billy Taylor's 1947 record. In addition, he was the first player since Stan Mikita in 1968 to win both the Hart Trophy (for MVP) and the Lady Byng Memorial Trophy (for gentlemanly play) in the same year. He was ruled ineligible for the Calder Memorial Trophy as Rookie of the Year because he was actually in his second year of professional play.

When the Los Angeles Kings faced the Oilers during the 1980-81 season, Coach Bob Berry of the Kings wrote on the blackboard in the team's locker room several warnings about Gretzky, including, "Must be aware of him at all times," "Likes to get to blueline and 'buttonhook' defense; force him outside," and "Be alert for long pass to him up the middle." In eighty games in 1980-81, Gretzky led the league with 165 points and 109 assists, surpassing the records of 152 points and 102 assists set by Phil Esposito and Bobby Orr, respectively, ten years before. He was the youngest player in NHL history to win the scoring championship. His twenty-nine-point margin over second-place scorer Marcel Dionne was also a record, and his eighty-nine-point superiority over his closest-scoring teammate, Jari Kurri, was phenomenal. With an average of 2.05 points per game, he broke Bill Cowley's 1943-44 record of 1.97 and became the first player in NHL history to average more than two points a game. His goal total, fifty-five, was four points higher than in the previous season, but it was eclipsed by Mike Bossy's league-leading sixty-eight. He had four points in a game eight times, five points four times, six points once, and seven points once. In a poll of 324 NHL players, he was chosen the *Sporting News* Player of the Year, and he was again voted MVP. He also won the Art Ross Trophy, and he was named to the first-string All-Star team.

With a 29-35-16 record, the Oilers finished the 1980-81 season in fourteenth place in the league. Led by Gretzky, who participated in eleven of the fifteen Edmonton goals, the Oilers went on to upset the heavily favored Montreal Canadiens in a three-game sweep. In the next round the Oilers lost to the New York Islanders, the defending Stanley Cup champions, by a closer margin than had been expected, four games to two. The reverse happened in 1981-82, when the Oilers finished forty-eight points ahead of the Los Angeles Kings and were ousted from the first round of playoffs by the Kings. Among the new records set by Gretzky in 1981-82 were those for goals (ninety-two), points (212), and most goals ever in sixty-four games (seventy-eight). In addition, he had three hat tricks. He made the Sporting News NHL All-Star first team, outpointing all other choices, and became the first MVL ever voted the Hart Trophy unanimously. Pushing ahead of Mike Bossey as the highest-paid player in hockey, he signed a new contract providing for $20,000,000 over fifteen years along with real estate on which he intends to build a shopping center.

Opposing teams often assign their primary checkers to shadow Gretzky from one end of the rink to the other, instead of concentrating on offense. It was partly in adjustment to checking by two defenders that he perfected his pinpoint passing game, in which he feeds the puck to open teammates as if it were connected to his and their sticks by an invisible string. He does so with relish, enjoying the setting up of a goal as much as the scoring of one.

Leaning forward as he skates, with his arms held away from his torso in the manner taught him by his father, Gretzky may look awkward, but he thus, ironically, maintains perfect balance and can modify his direction by a slight twist. Similarly, his delivery would seem to have nothing to recommend it—except its deadly accurate results. In scientific tests of physical strength given the Oilers, Gretzky has scored below most of his teammates, especially in upper-body tests, but his recuperative powers after exertion are extraordinary, helping to explain why his performance more often than not improves in later periods of play. Furthermore, as he is wont to point out, time is on his side; he is still growing stronger with the years.

Gretzky's power of perception on the ice is comparable to that of a champion chess player, who anticipates not this or that isolated move but a whole pattern of action, seen all at once. Maintaining an unhurried grace, he is able to transcend the furious movement around him and reduce it to slow motion, as it were. His mental vantage point gives him, as one observer put it, "more room in time," enabling him to hold the puck the extra millisecond longer or release it the millisecond sooner that upsets the rhythm of the game and the opposing players' reflexes. Thus, he is able to thread the puck through a maze of players who are always a beat behind him. "Because of hockey's speed," Peter Gzowski observed in *Inside Sport* (November 1981), "the differences between his actions and those of anyone else are almost imperceptible. If there is such a thing as sleight of body, he performs it. . . . The time a less accomplished player would spend noting the separate positions—a few milliseconds—Gretzky spends reacting to the whole situation." Regarding his power to anticipate, Gretzky himself once explained, "I've been doing it since I was six years old, so now I don't think when I'm on the ice. It just comes to me." He brushed off criticism of his relative lack of interest in defense with the remark, "If I have the puck, the other team can't score."

When James F. Clarity of the New York *Times* (November 18, 1981) interviewed members of the New York Rangers after a game against the Oilers, most agreed that Gretzky was the best player they had ever seen, with the possible exception of Bobby Orr. Carol Vadnais talked about his unorthodox manner of passing to his teammates: "He seems to be lobbing the puck. He's not hitting sticks. He lobs it soft and the guys skate into it." To Dave Silk's remark that Gretzky "sees the game different from anyone else," Mark Pavelich added, "It's as if he sees the game . . . from the best seat in the house."

"I'm convinced he's the greatest player in the game, and at his age it's phenomenal," Red Berenson, the coach of the St. Louis Blues, has said of Gretzky, as quoted by Neil Milbert in the Chicago *Tribune* (October 18, 1981). "He's not the greatest goal scorer, and he isn't the greatest skater, although he is deceptive. His greatness lies in the fact that he does things nobody else will. He has that second- and third-level depth perception of what is happening within the framework of the game. . . . He has the ability to make poor players look great." Milbert quoted Keith Magnuson, the coach of the Chicago Black Hawks: "Even when he doesn't look like he's doing anything, he hurts you by getting all kinds of assists." He also quoted the former Black Hawks center Stan Mikita: "His biggest asset is that when he's on the ice he controls the play. . . . Nobody ever has dominated the game the way he has at his age."

Five feet eleven inches tall and weighing about 170 pounds, blond-haired, blue-gray-eyed Wayne Gretzky has a toothpick-spare frame and a narrow face that makes his helmet look a size or two too large for him. In Edmonton, Gretzky shares a condominium with his teammate Kevin Lowe. Unspoiled, amiable, and unfailingly polite, he enjoys making appearances at store openings, fan-club conventions, banquets, charity events, and other such functions. He handles questions in interviews with the same casual confidence he displays on the ice, according to James F. Clarity. "He is so good at postgame interviews," Clarity observed in his New York *Times* piece, "that he can autograph souvenir hockey sticks while he talks—intelligently, without disdain, without losing track of the conversation." In his leisure time, Gretzky is addicted to television soap operas. His income from hockey is supplemented with the money he earns doing the commercial endorsements that have made him the most recognizable athlete in Canada.

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Guare, John (gwâr)

Feb. 5, 1938- Playwright. Address: b. c/o R. Andrew Boose, Konecky Burovic, 1 Dag Hammarskjold Plaza, New York City, N.Y. 10017

With the release, in 1981, of the film *Atlantic City*, for which he wrote the screenplay, and the production, in 1982, of his flawed, but haunting play *Lydie Breeze*, John Guare seemed to fulfill the promise he had demonstrated through the 1960's and 1970's as one of America's best "young" playwrights. Guare achieved both critical and popular success at a relatively early age with his award-winning plays *Muzeeka, The House of Blue Leaves*, and *The Two Gentlemen of Verona*, in a musical adaptation. In these plays and a dozen others, Guare rejected the theatrical conventions of the "well-made play." His freewheeling, frankly autobiographical works overflow with bizarre characters and colliding ideas, but his plots nearly always concern family relationships and the individual's consuming desire for success. Frequently criticized for failing to restrain "the wild inventions and weird mutations of his imagination," to use Ross Wetzsteon's phrase, Guare maintains that the theatre is "the last refuge for poetry." As he explained to Robert Berkvist in an interview for the New York Times (February 21, 1982), "The theatre remains a place for language, a place to be *talked* to. It's as though we lived in a dark room. It's the playwright's job to illuminate and transform that room with all the means at his disposal, and finally to open the door—not to a dead-end, but to yet another room."

John Guare was born on February 5, 1938 in New York City, the only child of his Irish Catholic parents, John Edward Guare, a clerk in the Wall Street stock exchange, and Helen Claire (Grady) Guare. "My parents were very bright, very unhappy people . . . ," Guare told Patricia Bosworth in an interview for the New York *Times* (March 7, 1971). "They lived intensely but separately in their own little worlds. Eventually so did I. I was left alone a lot, so I read a great deal—everything from *Madame Bovary* to *Beau Geste* and a lot of mystery novels thrown in." The little boy's imagination was further stirred by stories about his mother's two uncles, Jimmy and Jere Grady, who had managed a touring theatrical repertory company from 1880 to 1925, and about her brother, Billy Grady, a casting director at MGM. In the mid-1940's Billy Grady visited the Guares while he was in New York scouting for a boy to play the role of Huckleberry Finn in a proposed film version of the Mark Twain classic. Convinced that he was right for the part, eight-year-old John Guare devised a "wild routine," as he recounted for Miss Bosworth, to win his uncle's favor. Singularly unimpressed by his nephew's antics, Uncle Billy turned to the boy's embarrassed parents and growled, "I never knew you had a mentally retarded kid." The incident appears —word for word, according to Guare—in his play *The House of Blue Leaves*.

While he was a student at the St. Joan of Arc elementary school in the Jackson Heights section of the New York City borough of Queens, where he was reared, and, subsequently, at St. John's Preparatory School in Brooklyn, New York, Guare went to the theatre weekly and listened to original cast albums of Broadway musicals by the hour. He began writing his own plays when he was about ten years old and saw his first play, *Universe*, produced in a neighbor's garage when he was eleven. After his graduation from St. John's Prep, he enrolled at Georgetown University in Washington, D.C. He took his B.A. degree in 1960, then went on to study at Yale University's School of Drama, earning his M.F.A. degree in 1963. One of his short plays, *Did You Write My Name in the Snow?* was produced by the Yale drama department in 1962.

To avoid the military draft, Guare joined the United States Air Force Reserve as an airman third-class shortly after he left graduate school. Following his discharge from the service, in the same rank, he went to England, where he worked for a time as a reader in a London publishing house, and then hitchhiked around the Continent. Throughout that period, he continued to write plays, among them the one-act *To Wally Pantoni, We Leave a Credenza*, about an elderly husband and wife who are forced to give up their most cherished possessions when they reluctantly move to a smaller apartment. The play was staged at a small theatre in New York City in 1964.

During his European odyssey, Guare got the idea for what was to become his multi-prize-winning *The House of Blue Leaves*. As a child, he had often dreamed of going to Rome, Italy to see the Pope. He finally arrived there on the very day that Pope Paul VI flew to New York to address the United Nations. Struck by the coincidence, he began to ruminate about the impact of Catholicism on his family and his childhood. He eventually put his thoughts down on paper, and by the time he left for New York in July 1966, he had finished the first act. Upon his return home, Guare was invited to become a founding member of the Eugene O'Neill Memorial Theatre Playwrights' Conference in Waterford, Connecticut. A few weeks later, the group gave a staged reading of *The House of Blue Leaves*. It created such a sensation that two New York producers immediately optioned it, but Guare was, at that time, unable to write an acceptable second act. To improve his playwriting skills, he returned to Yale Drama School on a fellowship. While there he wrote several one-act plays, including *Loveliest Afternoon of the Year* and *Something I'll Tell You Tuesday*, which were produced at the Caffe Cino in New York in October 1966.

Guare first came to public attention with the one-act play *Muzeeka*, which he wrote for the second season of the Eugene O'Neill Memorial Theatre Playwrights' Conference. A biting social satire about an ambitious man who suffers pangs of conscience because of his tremendous success as a salesman for the world's largest producer of canned music, *Muzeeka* was unveiled at the O'Neill Theatre in the summer of 1967. A few months later, it was a fall production at the Mark Taper Forum in Los Angeles, California, and on April 28, 1968 it opened at the Provincetown Playhouse in New York City, on a double bill with Sam Shepard's *Red Cross*. Of the two, Clive Barnes preferred Guare's play. As he observed in the New York *Times* (April 29, 1968), "*Muzeeka* was the stronger work of the evening, a play that was at times beautifully poetic and meaningful. . . . Mr. Guare has written with thought, craftsmanship and beauty." *Muzeeka* ran for sixty-five performances and brought Guare an Obie award from the *Village Voice* for distinguished playwriting.

While taking part in a demonstration against American involvement in the Vietnam war, in 1968, Guare was kicked in the head by a rearing police horse. Before he lost consciousness, he noticed the terrified look on the young police officer's face. The incident sparked his next play, *Cop-Out*, a black comedy about a rookie policeman who falls in love with an antiwar protester. Paired with another of his one-act plays, *Home Fires*, *Cop-Out* opened at the Cort Theatre on Broadway on April 7, 1969. The victims of lackluster reviews, the plays closed after only four performances. Although Guare was later voted "most promising playwright" of the year by a *Variety* poll of New York drama critics largely on the strength of *Cop-Out*, he was so depressed by the failure of his first Broadway production that he fled to Europe.

When Guare returned to New York five months later, he brought with him the completed draft of *The House of Blue Leaves*, his first full-length play. A savage farce set in the Queens apartment of an Irish Catholic family on the day of a Papal visit to the city, the play tells the story of Artie Shaughnessy, a zoo keeper and amateur songwriter who longs to commit his crazy wife, Bananas, to a mental hospital—the "house" of the title—so that he can go to Hollywood with his gold-digging mistress and "make it big" in show business. Each character is so involved in the pursuit of his own peculiar "dreams and phony promises," whether of fame and fortune or of religious salvation, that he is unable to recognize the needs and desires of others. In this no-holds-barred attack on lower-middle-class American values, Guare made abundant use of many of the stylistic devices that he had already employed so effectively in his one-act plays, including songs, pantomimes, slapstick routines, and long asides to the audience. The result is uproariously funny, but beneath the buffoonery and absurdity is an undercurrent of despair and anguish.

Directed by Mel Shapiro and starring Harold Gould and Anne Meara, *The House of Blue Leaves* opened on February 10, 1971 at the Off-Broadway Truck and Warehouse Theatre in New York. While most critics felt that the play was not a complete success, largely because of its shapeless plot and its occasionally "somewhat lame" comic conceits, virtually all found in it a number of redeeming qualities. As Walter Kerr observed in his thoughtful analysis for the New York *Times* (April 4, 1971), "What is most impressive about the charade, for all its frayed edges, is that its greatest extravagances somehow reinforce the real pain at its center. . . . Accept its occasional gaffes, and admire, admire." *The House of Blue Leaves*, which earned Guare his second Obie and a New York Drama Critics Circle Award as the best American play of the 1970-71 season, closed December 3, 1971, with 337 performances to its credit, after a fire severely damaged the theatre.

For his next venture, Guare collaborated with Galt MacDermot, the composer, and Mel Shapiro on a rock musical adaptation of Shakespeare's *The Two Gentlemen of Verona* for the New York Shakespeare Festival. Transferring the locale of Shakespeare's light-hearted romantic comedy from sixteenth-century Italy to modern-day San Juan, Puerto Rico and New York City, the trio turned it into a musical celebration of the multifarious street life of both cities. With an interracial, polyglot cast headed by Raul Julia and Clifton Davis, the play opened on July 22, 1971 at the Delacorte Theatre in New York's Central Park, where it proved to be such a popular attraction that the New York Shakespeare Festival took it to Broadway the following winter for an extended run. Critics especially admired Guare's inventive lyrics, which Martin Gottfried described as "a marvelous combination of technical devil-may-carelessness and inspired inanity," and his sly way of insinuating more and more of his own "upside-down humor" into the plot. But as Gottfried remarked in his review for *Women's Wear Daily* (December 3, 1971), the resulting "lunacy" was "so Elizabethan in its classicism" that the play remained "true to the original in both spirit and style even though it [was] shamelessly anachronistic and colloquial." Besides winning the 1972 Tony awards for best musical and best book for a musical, *The Two Gentlemen of Verona* earned the New York Drama Critics Circle award for best musical, Drama Desk Awards for both book and lyrics, and the *Variety* poll award for best lyrics.

Firmly established by his back-to-back hits as one of the country's best young playwrights, John Guare continued to write plays at a prodigious rate throughout the 1970's. In *Marco Polo Sings a Solo*, a wildly imaginative, futuristic comedy set on an icebound island off the coast of Norway in 1999, he summed up, in his own absurdist fashion, the failures of modern technological society. First produced in a summer workshop on Nantucket in 1973, the much-rewritten play finally opened in New York at the Public Theater, the New York Shakespeare Festival's home base, on January 12, 1977, while Guare was serving as the company's playwright-in-residence. The lacerating *Rich and Famous*, Guare's next effort, also dealt with the general theme of failure, but from a different angle. By poking fun at the paranoid fantasies of Bing Ringling, "the world's oldest living promising young playwright," he satirized the American craving for success. After its premiere at the Academy Festival Theatre in Lake Forest, Illinois, *Rich and Famous* ran for seventy-eight performances at the Public Theater in New York, where it had opened on February 19, 1976. *Landscape of the Body*, Guare's intense, enigmatic melodrama about a distraught woman who may have killed her son, also tried out in Lake Forest before moving, in October 1977, to the Public Theater.

Perhaps the most ambitious of Guare's plays during this prolific period was *Bosoms and Neglect*, in which a neurotic young computer analyst tries to come to terms with his mother, who is dying of cancer, and his occasional lover, an equally neurotic woman whom he met in his psychiatrist's waiting room. The play examines the problems of guilt, ambivalence, and alienation—common themes in Guare's work—in an uncompromising, almost painfully personal way. After a critically acclaimed tryout at the Goodman Theater in Chicago, Illinois, the play opened at the Longacre Theatre on Broadway on May 3, 1979. Savaged by the New York critics, it closed after just four performances.

Some reviewers freely admitted that they were more than a little baffled by Guare's plays, with their free-associative flights of fantasy, their flocks of zany, obsessive characters, and their unpredictable swings from farcical humor to shocking cruelty and violence. Among other things, they complained that Guare's works were disorganized, unfocused, or downright incomprehensible that he too often relied on verbal virtuosity to compensate for structural defects, and that he occasionally seemed to be writing more for his own amusement than for his audience's entertainment or edification. As Clive Barnes observed in his New York *Times* review of *Marco Polo Sings a Solo*, "Obscurantism is too obscure to be really funny."

But if critics had disagreed about the merit of some of his stage plays, they were virtually unanimous in their praise of his screenplay for Louis Malle's film *Atlantic City* (1981), a Canadian-French production distributed in the United States by Paramount. An admirer of the writer's work, Malle had asked Guare, in 1979, for an original script. Taking his cue from the neon fantasy world rising from the rubble of dilapidated resort hotels on the New Jersey shore, Guare concocted a bittersweet contemporary fairy tale about the fleeting relationship between two losers: an aging, lonely small-time numbers runner for the mob, played by Burt Lancaster, and a young, opportunistic small-town waitress, played by Susan Sarandon.

When *Atlantic City* premiered in the United States in April 1981 to a shower of critical bouquets, Guare's offbeat Runyonesque script took much of the credit. As Gary Arnold observed in the Washington *Post* (April 17, 1981), "*Atlantic City* seems to owe its fundamental comic charm to Guare's ability to invest his characters with a beguiling blend of wistfulness and absurdity. . . . Guare's flair is most evident in the dialogue, which orchestrates similar notes of delusion, longing and regret in a wittily differentiated group of personalities and voices." *Atlantic City* received five major Academy Award nominations, including one for best original screenplay. The screenplay was voted the best of the year by the National Society of Film Critics, the Los Angeles Film Critics Society, and the New York Film Critics Circle.

Guare and Malle so enjoyed working together that Malle decided to return to the theatre after a long absence to direct Guare's *Lydie Breeze*. Guare had written the first act of the play in 1978, and the following year it was presented as a staged reading in a Manhattan theatre workshop. Inspired by the success of the reading, Guare decided to make the finished work the linchpin of a tetralogy about a Nantucket family in the latter decades of the nineteenth century. The title character in *Lydie Breeze* is long dead, having hanged herself in despair after her husband murdered her lover. The main characters are Lydie's husband, Joshua Hickman, her adolescent daughter, who is also called Lydie, and her murdered lover's long-lost son, Jeremiah Grady, who has returned to avenge his father's death. The convoluted gothic plot and the partly autobiographical family details—some of the incidents in the play are drawn from his family history—are quintessential Guare, but the play nonetheless marked several departures for him. It was his first historical play, and its style is subdued and realistic. Guare explained his voyage into the past in the New York *Times* interview with Robert Berkvist: "I wanted to invent my own world. I wanted to write about material that belonged only to me. . . . I also wanted to create a world where I could write in a heightened language, a world where I could create the rules, where I was responsible —and a world where the past had shaped the present. It was a way of making greater demands on myself, a way to pull myself into deeper waters. Besides, I had a whole lot of information, a lot of stories in my head. All the stories I've grown up with relate to the late 1800's, to my grandparents. . . .It was as though there were all these bolts of wonderful material on the shelf, bolts that I wanted to take down and spread out somehow."

Mixed reviews greeted the opening of *Lydie Breeze* at the American Place Theatre in New York on February 25, 1982, with the majority of the influential local critics, including Frank Rich of the New York *Times*, Clive Barnes of the New York *Post*, Rex Reed of the New York *Daily News*, and *New York* magazine's John Simon dismissing the play as, variously, "pretentious idiocy," "vacuous claptrap," and "a pastiche and travesty of the collected works of [Henrik] Ibsen." One of the few unqualified raves came from Jack Kroll, writing in *Newsweek* (March 8, 1982), who found in *Lydie Breeze*—Guare's "most ambitious and finely tuned work," in his opinion—the "special sweetness and courage of a sensibility that feels deeply and that exultantly takes on the job of expressing the wounding contradictions of our time."

Lydie Breeze is the third play in Guare's projected epic tetralogy about the collapse of American democratic ideals and the death of the American dream. *Gardenia*, the first play, chronologically, in the cycle, was staged at the Manhattan Theatre Club in April 1982, opening for a short run just a few days after *Lydie Breeze* closed. Because most of the crucial events, including Hickman's murder of Grady, occur offstage (as they do in *Lydie Breeze*), the play seemed to many viewers to be evasive, curiously static and, to use Walter Kerr's word, "undramatic."

John Guare is a tall, large-boned, affable man with silvery gray hair and, according to Robert Berkvist, a "long, rather solemn face [that] can take on a mournful air as he peers thoughtfully through gold, wire-rimmed spectacles." In his article for the New York *Times*, Berkvist went on to describe the playwright's speech as "soft, punctuated by lengthy pauses that often lead nowhere, although when a thought excites him he talks animatedly and nonstop." A voracious reader, Guare spends many of his leisure hours browsing in New York City bookshops. On May 20, 1981 he married Adele Chatfield-Taylor, the director of the New York Landmarks Preservation Foundation. They live in Manhattan.

Admittedly a compulsive writer, Guare jots down his ideas in the pocket-sized notebooks he carries everywhere, a habit dating from his hitchhiking days. He often writes the speeches first and only afterwards invents the characters and the plot twists to go with them. A perfectionist, he usually tinkers with his plays throughout rehearsals and frequently right up until opening night. "A first draft is like sculptor's clay," he explained to Frances Herridge of the New York *Post* (April 27, 1979). "The shape is there somewhere, but it takes time to reveal it, even to yourself." To give his newborn plays "a chance to breathe," he schedules first performances outside of New York City whenever possible.

In addition to the works mentioned above, Guare is the author of a number of other plays, among them *A Day for Surprises*, which was first produced at the Basement Theatre in London in 1971; *Optimism, or the Adventures of Candide*, an adaptation of Voltaire's novel, written in collaboration with Harold Stone, which was first mounted at the Eugene O'Neill Foundation Theatre in Waterford, Connecticut in 1973; and *In Firewood Lie Secret Codes*, a one-act play about five New Yorkers who have gathered on a Manhattan rooftop to watch a Fourth of July fireworks display. Guare himself directed a production of the last-named play at the Vivian Beaumont Theatre in New York in March 1981. He is also the author of *Kissing Sweet*, one of ten short plays about the dangers of industrial pollution commissioned by WNET-TV for its 1969 series *Foul!*, and he is credited, along with Milos Forman, Jean-Claude Carrière, and John Klein, with the screenplay for Forman's first American film, *Taking Off* (Universal, 1971), the story of a runaway teenager and her bewildered suburban parents. In mid-1982, Guare reportedly began working with Louis Malle on a new film, a political farce loosely based on the so-called ABSCAM investigations tentatively called "Moon Over Miami." Guare is the recipient of a Joseph Jefferson award for playwriting in 1977 and, in 1981, an Award of Merit from the American Academy and Institute of Arts and Letters.

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Guthrie, Arlo

July 10, 1947- Singer; musician; songwriter. Address: b. c/o Harold Leventhal Management Co., 250 W. 57th St., Suite 1304, New York City, N.Y. 10019

In the late 1960's and early 1970's the folksinger and composer Arlo Guthrie became widely recognized as a spokesman for a generation of alienated young Americans, just as his father, the late legendary folk troubador Woody Guthrie—whose 1,000 or more songs included the classics "So Long, It's Been Good to Know You" and "This Land Is Your Land" —spoke for the dust-bowl refugees and migrant workers of the 1930's and 1940's. Since reaching the height of his popularity as the creator and performer of the semiautobiographical, gently irreverent epic song "Alice's Restaurant" and as the star of the motion picture based on it, Arlo Guthrie has maintained a relatively low profile, emerging infrequently from the rural domesticity of his Massachusetts farm. He nevertheless continues to have an immense following, and his occasional concerts are usually packed to capacity by those who come to hear what Debra Rae Cohen in *Rolling Stone* (September 6, 1979) called his "distinctive folksy mixture of conscience, comedy, and virtuoso storytelling."

Arlo Davy Guthrie—whose first name was taken from a character in a story that his mother had read in her childhood—was born on July 10, 1947 in the Coney Island section of Brooklyn, New York, the oldest of the three surviving children of Woody Guthrie's second marriage. His mother, the former Marjorie Mazia Greenblatt, was for twenty years a dancer and teacher with the Martha Graham Company and later ran a children's dance school in Brooklyn's Sheepshead Bay section. Arlo has a brother, Joady Ben, who teaches guitar, and a sister, Nora Lee, who has her own dance company.

The modest Guthrie household in Coney Island, and later in the Howard Beach area of Queens, where the family moved when he was six, was usually filled with music, and Arlo grew up in the presence of such folk artists as Pete Seeger, Cisco Houston, Lee Hays, Jack Elliott, and Leadbelly. He remembers from his early years—before the onset of Woody Guthrie's terminal illness in the mid-1950's—the beach walks and family games with his parents and songs like "Goodnight, Little Arlo" that his father made up. A somewhat shy boy, he was poor at sports, but his musical talent became evident in his early childhood. By the age of three he was playing the harmonica, and by six he had learned the rudiments of guitar playing from his mother. He sang before an audience for the first time at ten, when Cisco Houston brought him onstage at Gerde's Folk City in Greenwich Village. In his early teens he began to write songs, and during his high school years he played with a folk-bluegrass band. "I don't remember ever starting to be a musician," Arlo Guthrie told Jan A. Maas of the New York *Sunday News Magazine* (November 16, 1969). "I was kind of born into the folk scene and I was very lucky to be around all that." Arlo was not even aware that his father was a celebrity until his sixth-grade class sang Woody's "Pastures of Plenty." While Woody Guthrie believed that all religions were the same, it was Marjorie Guthrie's Jewish faith that prevailed when Arlo, at thirteen, became Bar Mitzvah. The ceremony, which has been described as probably the first and only hootenanny Bar Mitzvah in history, was held at a dance studio in a Lower East Side loft, with ritual blessings, square dancing, harmonica playing, and song renditions by the Weavers and other members of Arlo's "folk family."

After Woody Guthrie became more and more incapacitated by Huntington's chorea—a hereditary disease that causes progressive deterioration of the nervous system—Arlo visited him regularly in the hospital. Although the Guthries were divorced by then, Marjorie Guthrie took care of Woody until his death in 1967. Meanwhile, with the help of the Guthrie Children's Trust Fund, founded in 1956 by Harold Leventhal, Pete Seeger, and others to safeguard the rights of Woody Guthrie's songs and literary works and provide for his family, Marjorie Guthrie was able to send Arlo to private schools and a summer music camp. When he was in the sixth grade, he entered the Woodward School, a progressive institution in Brooklyn. He then attended the Stockbridge School, a prep school in Massachusetts.

Although Arlo Guthrie did not distinguish himself as a student at Stockbridge, he continued to develop his musical talent during the four years he spent there. A major inspiration during his teens was the rebel singer-composer Bob Dylan, who idolized Woody Guthrie and made a pilgrimage to his hospital bedside in 1961. During school vacations, Arlo Guthrie worked in the New York City office of Harold Leventhal, who had been Woody Guthrie's manager, as what his employer has called a "come-when-he-wants-to, in-residence, part-time (and sometimes part part-time) guitar-pickin' office boy." After graduating from the Stockbridge School he spent some time bumming around Europe, singing country and western songs on street corners. He then enrolled at Rocky Mountain College in Billings, Montana but decided that college was not for him and dropped out after six weeks.

After his brief skirmish with higher education, Guthrie decided to concentrate on singing and guitar-playing because he felt he could find nothing else that he could do as well. Through Harold Leventhal, who became his manager, he obtained bookings to perform at Club 47 in Cambridge, Massachusetts, the Gaslight in Greenwich Village, and other folk clubs and coffeehouses around the United States, and he went on a concert tour of Japan with the singer Judy Collins. "At that time," a member of Leventhal's staff told Susan Braudy, as quoted in the New York *Times Magazine* (April 27, 1969), "he was playing watered-down Dylan and Woody Guthrie. He was going through the imitative learning process. . . . He was good. But we'd have taken him on even it he wasn't. You don't throw your own kid out."

In November 1965 Guthrie went to Stockbridge, Massachusetts to visit his friends Alice and Ray Brock, who had been on the faculty of the Stockbridge School while he was a student there. At the time, the Brocks were acting as "surrogate parents" of an informal commune of young people in an abandoned church, and Alice Brock ran a restaurant nearby. After a sumptuous Thanksgiving dinner, Arlo and some friends decided as a favor to their hosts to drive to the town dump with a load of garbage. Finding the dump closed for the holiday, they disposed of the garbage in a nearby gully and were promptly arrested for littering. On his release, Arlo wrote the satirical, anti-Establishment song-story "Alice's Restaurant," originally titled "The Alice's Restaurant Massacree," relating the incident in the good-humored talking-blues style popularized by his father. The song, which in its several renditions varies in length from eighteen to thirty-five minutes, also gave a fictionalized account of Arlo's subsequent encounter with his New York City draft board, which found him unfit for military service because of his arrest. Near the end of the song, Arlo told his inquisitors: "You want to know if I'm moral enough to join the Army, burn women, kids, houses and villages after being a litterbug?" (In actual life, Arlo received a physical deferment after trying unsuccessfully to obtain conscientious objector status.)

Before he ever signed a recording contract, Guthrie performed "Alice's Restaurant" as a guest on Bob Fass's all-night countercultural *Radio Unnameable* program on listener-sponsored station WBAI in New York City in the spring of 1967. The station was swamped with requests for a replaying of the tape of the song; Fass complied, repeatedly, and the demand for the song spread to more conventional disc-jockey shows on other stations.

At the Newport (Rhode Island) Folk Festival the following summer, the song, as performed by Arlo, was a major hit. Guthrie kept refining "Alice's Restaurant" as he took it to the clubs and concert halls of the United States and Europe over the next two years. Harold Leventhal, who initially regarded Arlo as "an extension of Woody," noted with satisfaction after hearing "Alice's Restaurant" that Arlo had at last learned to develop his own material and style.

His first LP album, *Alice's Restaurant*, released by Reprise in September 1967, with the title song occupying an entire side, became a top seller. "I was happy with the record," Arlo Guthrie has said as quoted by Kristin Baggelaar and Donald Milton in *Folk Music: More Than a Song* (1976). "It turned a lot of commercial wheels for me [and] made it possible to entertain a whole new audience, normally middle-of-the-road or country and western, instead of playing to elite college audiences."

The popularity of "Alice's Restaurant" prompted producers Hilliard Elkins and Joe Manduke and director Arthur Penn to make it into a full-length feature film. Scripted by Venable Herndon and Arthur Penn, with a musical score by Guthrie and Garry Sherman, the movie starred Guthrie as himself and featured several of the local participants in the original incident, including arresting officer William Obanhein and some of the "church people," in its cast. Alice and Ray Brock, portrayed by Pat Quinn and James Broderick, were also in the film as extras, and Pete Seeger appeared as himself. To convey what Penn called "the sequence of Guthrie generations," the film included scenes of Arlo visiting the dying Woody (played by Joseph Boley) in the hospital.

Released by United Artists in the late summer of 1969, *Alice's Restaurant* received mixed notices but was widely regarded as a significant document of its time. A reviewer for *Variety* (August 13, 1969) considered it a "rather weird collection of episodes loosely strung together," while one for *Time* (August 29, 1969) had difficulty imagining "a more beautiful movie . . . or a sadder one" and called it "one of the best and most perceptive films about young people ever made in the United States."

Most critics were unimpressed with Guthrie's acting, considering it "pallid" or "unformed." Vincent Canby of the New York *Times* (August 25, 1969) was more positive: "Arlo, with his long, nappy hair and pale oval face looks rather like a Dürer self-portrait. He is not an actor but he has a nice, dry wit and, like a good performer, he is always felt as a theatrical presence." In a similar vein, Paul D. Zimmerman observed in his cover story in *Newsweek* (September 29, 1969) that Guthrie "cannot really act at all," but "with his muted wit and his eloquently understated rage [and] his freewheeling life style, he is . . . an embodiment of what has almost instantly been labeled the Woodstock generation." Among the other "Alice's Restaurant" spinoffs were the *Alice's Restaurant* soundtrack album (1970), and the *Alice's Restaurant Cookbook* (1969). A book of Guthrie family memorabilia and songs by Arlo, including the "Alice's Restaurant" lyrics, was issued by the Amsco Music Publishing Company in 1969 with the title *This Is the Arlo Guthrie Book.*

Meanwhile, under Leventhal's guidance, Guthrie continued to develop as a concert performer and recording artist, and by 1969 he commanded a minimum of $6,000 per concert. He chose the path of "diminished stardom," however, preferring to spend as much time as possible with his family on the Massachusetts farm he bought in 1969. In the years since, he has followed a limited concert itinerary, and he has appeared rarely on television, on such shows as those of Johnny Cash, Dick Cavett, Johnny Carson, and David Frost.

Singing with a slightly nasal voice, Guthrie accompanies himself on the guitar, the piano, and the harmonica, backed by a small band called Shenandoah. As Ward W. Smith noted in the *Christian Science Monitor* (March 30, 1978), a Guthrie concert is "a folk potpourri," ranging from country, and bluegrass to rag, blues, and rock, and from "holy" to "nonsense," interspersed with Guthrie's stories. Guthrie is especially popular in England and Canada, and his New York fans eagerly await his appearances at Central Park's Wollman Rink or at Carnegie Hall, where he has given several concerts with Pete Seeger. Tom Smucker observed in the *Village Voice* (August 29, 1977) that Guthrie and Seeger "extend each other's audience rather than draw two different ones."

Guthrie's compositions range from the whimsical "Motorcycle Song," the comic Biblical monologue "Moses," and the children's song "Me and My Goose" to the gentle love ballad "Now and Then," the philosophical "Meditation," and his tribute to a martyred Chilean folk singer, "Victor Jara." Among his popular anti-Establishment songs are his "Ring-Around-a-Rosy Rag," about a group of young people arrested after frolicking in Philadelphia's Rittenhouse Square; the "subversive" Christmas carol "Pause of Mr. Clause," which he dedicated to the FBI; and "Coming Into Los Angeles," which laments the difficulty of smuggling marijuana through United States customs.

His repertoire also includes many Woody Guthrie songs, such as "Roll on, Columbia" and "Pretty Boy Floyd"; cowboy classics like "Tumbling Tumbleweeds," and "Range of the Buffalo"; such country standards as Ernest Tubb's "Try Me One More Time"; the African folk song "Guabi, Guabi"; and his favorite gospel hymn, "Amazing Grace." Songs by contemporary artists performed by Arlo Guthrie in concert or on records include Bob Dylan's "Don't Think Twice," Kris Kristofferson's "Me and Bobby McGee," John Denver's "Thank God I'm a Country Boy," and Steve Goodman's "City of New Orleans," which he turned into a hit. A typical Arlo Guthrie concert might also include the Beatles' "I've Just Seen a Face," the Rolling Stones' "Connection," Pete Seeger's "Sailing Down the Golden River," or a rendition of Merle Haggard's tongue-in-cheek anti-hippie "Okie From Muskogee."

The *Alice's Restaurant* LP earned Guthrie a gold record for sales exceeding $1,000,000, a figure that dwarfs the sales of even the most successful of his subsequent albums. The latter include the Reprise albums *Arlo* (1968), *Running Down the Road* (1969), *Washington County* (1970), *Hobo's Lullaby* (1972), *Last of the Brooklyn Cowboys* (1973), *Arlo Guthrie* (1974), and *Pete Seeger/Arlo Guthrie Together in Concert (1975)*. Janet Maslin, writing in the New York *Times* (August 20, 1977), rated *Amigo* (1976) his "finest album." *Outlasting the Blues* (1979), recorded on the Warner Brothers label after Guthrie's conversion to Roman Catholicism, is more serious and somber than his earlier recordings in its exploration of religious and philosophical questions. His rock-oriented *Power of Love* (Warner, 1981) was produced by John Dilla and features Jackson Browne's band.

Among the causes for which Guthrie has given benefit performances over the years have been the Black Panthers, the American Indian movement, the antinuclear and ecology movements, former Senator Fred Harris' populist campaign for the Democratic Presidential nomination in 1976, and the promotion of economic and industrial development in Massachusetts. The Governor of Massachusetts proclaimed an Arlo Guthrie Day in November 1976.

A cause especially close to Guthrie's heart, naturally, is the Committee to Combat Huntington's Disease, which he helped his mother to establish. He has had to live with the prospect that he has a fifty-fifty chance of contracting his father's affliction by the time he is in his mid-thirties. His fans were concerned when illness forced him to cancel his West Coast concert engagements in the summer of 1981, but the illness was apparently unrelated to Huntington's chorea, and Guthrie appeared to be fully recovered at his Carnegie Hall concert with Pete Seeger on the following Thanksgiving weekend.

Although he is convinced that "all political systems are on the way out," Guthrie admires "the guys who put together the Constitution." As Joe Klein observed in *Rolling Stone* (March 10, 1977), Guthrie's politics are not so much radical as intuitive, "a part of the tradition he was born into"; he does "what he feels is right" and is impatient with the purists. After long consideration of such other spiritual and philosophical paths as those represented by the Bhagavad-Gita, the I Ching, the works of Lao Tse, and astrology, Guthrie was converted to Roman Catholicism in 1977, and he subsequently became a member of the Third Order of St. Francis, the lay auxiliary of the Franciscans. A vegetarian, he was amused to learn that Harold Leventhal had invested some of his money in cattle ranches.

Arlo Guthrie and Jacklyn (Jackie) Hyde met at the Cafe Troubadour in Los Angeles when he was performing there and she was working as a waitress. They were married on October 9, 1969. With their four children, Abraham, Cathyalicia, Annie Hays, and Sarah Lee, they live on a 260-acre farm in the Berkshires community of Washington, Massachusetts with a menagerie of pet ducks, dogs, and other animals. In his *Rolling Stone* article, Joe Klein recounted that the Guthries live a life "so resolutely normal" that it was easy for him to forget that he was visiting "someone who had once been widely regarded as the spokesman of my generation." Six feet tall, lean, and ascetic in appearance, Arlo Guthrie has long, curly hair that is prematurely streaked with gray. He rejects the notion that he is following in his father's footsteps and insists that where he is going "there aren't any footsteps." However, as Kathy Cronkite observes in her book *On the Edge of the Spotlight* (1981), he at least unconsciously seems to have "taken up his father's fallen sword—that special ability to communicate through song—and has tempered it into a plowshare suited for the atomic age."

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Hart, Kitty Carlisle

Sept. 3, 1914- Arts administrator; actress. Address: b. 80 Centre St., New York City, N. Y. 10013; h. 32 E. 64th St., New York City, N. Y. 10021

The chief arts administrator for the state of New York is the vibrant, soignée Kitty Carlisle Hart, who was named to a second five-year term as chairman of the New York State Council on the Arts in May 1982. "I have lived in the arts all my life," declared Mrs. Hart, an actress and the widow of the Pulitzer-Prize-winning playwright Moss Hart, on the occasion of her original appointment to the post in 1976. Since her professional debut in 1932, Mrs. Hart has been active in virtually all the performing arts—theatre, films, opera, public speaking, radio, and television, but she may be best known by the public as the quick-thinking "imposter spotter" on the long-running television panel game show *To Tell the Truth*. Since the mid-1960's, when she served as Special Consultant to the Governor on Women's Opportunities, Mrs. Hart has devoted most of her time and energy to public service and to the promotion and development of the performing arts. As chairman of the Arts Council, she has worked tirelessly to protect her annual allocation from the budget cutters' ax. In a year of national belt tightening, Mrs. Hart managed to persuade the New York state legislature to increase its arts appropriation for fiscal 1982 to $32,500,000. In announcing the increase to reporters, Mrs. Hart said, as quoted in the New York *Times* (May 16, 1981), "In light of the proposed Federal cuts in arts funding, it is important to note that New York State has reaffirmed its commitment to the arts as an important part of our economy and, above all else, as an integral part of our lives."

The daughter of Joseph Conn, a gynecologist, and his wife, Hortense (Holzman) Conn, Kitty Carlisle Hart was born Katherine Conn in New Orleans, Louisiana on September 3, 1914. (Some sources give her year of birth as 1915 or 1918.) She chose her stage surname, Carlisle, from the New York City telephone directory. After her father's death in the early 1920's, Kitty Carlisle and her mother went to live in Europe. According to Miss Carlisle, as quoted in *People* (February 7, 1977), they moved to Europe because Mrs. Conn had "this nineteenth-century Jamesian notion that [her daughter] should make a 'brilliant' marriage." Miss Carlisle attended the Château Mont-Choisi, an exclusive private school in Lausanne, Switzerland, and Princess Mestchersky's finishing school in Paris, and in the late 1920's, she made her society debut in Rome. When her daughter failed to snare a prince in two social "seasons," Mrs. Conn offered her the option of choosing between a career as an actress or as a model at Hattie Carnegie's haute couture salon.

Preferring the stage to the showroom, Kitty Carlisle began her dramatic training with Charles Dullin, the founder of the experimental Théâtre de l'Atelier in Paris and a noted acting coach, then went on to study at the Royal Academy of Dramatic Art in London. She continued to take voice and singing lessons, and because of her growing interest in social problems and politics, she also audited classes at the London School of Economics. With the family bank account considerably depleted by the Depression, Miss Carlisle returned to the United States in the early 1930's to try her luck in show business. She has repeated her mother's estimate of her chances in many interviews, most recently in *50 Plus* (September, 1979): "You're not the prettiest girl or the best singer, or the best actress," her mother told her. "But if you put them all together you should do well in musical comedy. And we'll find you a husband on the stage."

Shortly after her arrival in New York City, Miss Carlisle answered an open casting call at the Capitol Theatre and, to her surprise, landed the title role in an abridged version of the popular 1927 Broadway operetta *Rio Rita*, a lavish spectacle of old Mexico that was presented several times a day between movie screenings. The show eventually went on the road, with Miss Carlisle playing the tempestuous Rita Ferguson in motion picture and vaudeville houses throughout the United States. The discipline and experience gained in eight months of touring stood her in good stead when she was hired to portray Prince Orlofsky, a role traditionally played by a woman, in *Champagne, Sec*, an English-language version of Johann Strauss's *Die Fledermaus*, which opened at the Morosco Theatre on Broadway on October 14, 1933. Miss Carlisle's performance was deemed "excellent" by New York *Times* critic Brooks Atkinson. Edward Reed, who reviewed the production for *Theatre Arts Monthly* (January 1934), agreed, complimenting the actress for the "unusual power" of her contralto voice and the "poise and polish" of her acting.

On the strength of her performance in *Champagne, Sec*, Paramount Pictures gave Miss Carlisle a screen test and, late in 1933, signed her as a contract player. After the operetta closed, in January 1934, she went to Hollywood to begin work on the musical comedy *Murder at the Vanities* (1934), in which she and costar Carl Brisson introduced the hit song "Cocktails for Two." Later in the year, she was cast opposite Bing Crosby, Paramount's up-and-coming musical-comedy star, in *She Loves Me Not*, a musical farce memorable mainly for the Carlisle-Crosby duet "Love in Bloom." Pleased with the pairing, studio executives teamed the two again in the romantic musical *Here is My Heart* (1934). A critic for the New York *Times* (December 22, 1934) noted approvingly: "Kitty Carlisle, a charming and gifted young woman who promises to make her mark in the cinema, is creditably bored as the Princess, and she makes a pretty partner for Mr. Crosby in his lyrical duets."

In 1935 Metro-Goldwyn-Mayer borrowed Miss Carlisle to play the ingenue in *A Night At the Opera*, one of the Marx Brothers' biggest hits. Not surprisingly, both she and Allan Jones, who sang the song "Alone" with her, were overshadowed by the antics of the Marx Brothers. During the filming Miss Carlisle turned down an offer from Moss Hart and Cole Porter to play the lead in their new Broadway-bound musical, *Jubilee*, preferring to concentrate on her promising film career. Just a few months later, however, Paramount bought out the remainder of her contract "I guess I was just lost in the shuffle," she told A. H. Weiler in an interview for the New York *Times* (October 15, 1944). In the 1940's, Miss Carlisle returned briefly to Hollywood to appear opposite Allan Jones in *Larceny with Music* (Universal, 1943) and in Warner Brothers' all-star variety show *Hollywood Canteen* (1944).

Back on Broadway, Miss Carlisle starred opposite William Gaxton in Hans Mueller's operetta *White Horse Inn*, which opened at the Center Theatre on October 1, 1936 and ran for 223 performances. In that sumptuously staged production, she portrayed the proprietor of a Tyrolean resort who is loved by a head waiter. Shortly after *White Horse Inn* closed, Miss Carlisle, with only four days of rehearsal, took over the lead in *Three Waltzes*, a three-generational romance set to Strauss music in which each of the principals essayed three roles. In his tepid review for the New York *Times* (December 27, 1937), Brooks Atkinson wrote: "Being personally attractive and vocally gifted, Miss Carlisle and Mr. [Michael] Bartlett make a fine team for romance to waltz time and they succeed in signing away a great deal of stuffiness in this conventional operetta form." During the late 1930's, Miss Carlisle was also a frequent guest artist on such popular radio shows as the *General Motors Concert Hour*, a weekly program of classical music, and *The Song Shop*.

When her Broadway career came to a standstill in mid-1938, Miss Carlisle gamely took to the summer-theatre circuit. At the Ridgeway Theatre in White Plains, New York, she tackled straight plays for the first time, appearing as the flirtatious Diana Lake in Terence Rattigan's comedy *French Without Tears* and, subsequently, in *The Night of January 16th*, Ayn Rand's courtroom drama. The following summer she played leading roles in the comedies *A Successful Calamity* and *Tonight or Never*. Back on Broadway in June 1940, she took the part of Pamela Gibson in *Walk with Music*, a short-lived Hoagy Carmichael-Johnny Mercer musical comedy about three farm girls from New Hampshire who go husband-hunting in Florida. In May 1943 Miss Carlisle sang the title role in a production of Franz Lehar's light opera *The Merry Widow* at the Boston Opera House. Two months later, in Cleveland, Ohio, she was Gilda in Noel Coward's *Design for Living*, and the following summer she toured as Leonora Perrycoste in *There's Always Juliet*, a comedy by John Van Druten. In between stage engagements, Miss Carlisle sang in supper clubs.

The highlight of the 1940's for Kitty Carlisle was her marriage, on August 10, 1946, to playwright and director Moss Hart, whom she had met eight months earlier at a party following a war-bond rally. The couple spent their honeymoon acting together in a road production of *The Man Who Came to Dinner*, the comedy that Hart had written with George S. Kaufman. Returning to the Broadway stage in December 1948, Miss Carlisle took on the challenging role of Lucretia in Benjamin Britten's chamber opera *The Rape of Lucretia*. Although the production closed after only twenty-three performances, Miss Carlisle was applauded by the critics for her sensitive interpretation. She was "admirable . . . all through," wrote the New York *Times*' Olin Downes in his review of December 30, 1948, "rich-voiced, tragical in the color of the tones, as well as the treatment of the text. A figure like Niobe at the end." Miss Carlisle appeared in her first grand opera on July 15, 1949, when she sang *Carmen* with the Salt Lake City Symphony Opera Company.

In the early 1950's Miss Carlisle temporarily retired from the stage to devote herself to her husband and to their two children, Christopher and Cathy. As she explained in an interview for *Opera News* (January 7, 1967): "I felt [my husband's] work was more important than mine, his career the more to be respected." During that decade she appeared in only three stage productions. In 1952 she starred as Liza Elliott in a strawhat version of *Lady in the Dark*, Moss Hart's Freudian musical comedy, and in 1954 she portrayed Alice Walters in her husband's staging of Jerome Chodorov and Joseph Fields' farcical *Anniversary Waltz* at the Broadhurst Theatre. Two years later, she accepted a leading role in an enthusiastically received New York revival of Cole Porter's *Kiss Me, Kate*.

Miss Carlisle's developing career as a television quiz-show panelist proved to be more compatible with her domestic schedule. Beginning in the early 1950's, she appeared with increasing regularity on the panels of such shows as NBC's *Who Said That?* in which she and her fellow panelists identified quotations from the news, Mark Goodson and Bill Todman's CBS hit *I've Got a Secret*, and ABC's transient *What's Going On?* But it was her twenty-two-year tenure as a panelist on Goodson and Todman's *To Tell the Truth*, first broadcast by CBS on December 18, 1956, that made her a national celebrity. Confronted by a trio of contestants, all claiming to be the individual described in an "affidavit" read by the master of ceremonies, *To Tell the Truth*'s four panelists questioned each contestant in turn, then voted for the one they thought was really the person described. The show's "built-in variety —all those different people and occupations" was "like a continuing college education," the actress once observed, as quoted in *Opera News* (January 7, 1967). Miss Carlisle remained with *To Tell the Truth* until it went off the air in 1977, missing only a few months of shows after Moss Hart's death, in December 1961.

To help her recover from the bereavement of her husband's death, which she has described as "the only real tragedy of [her] life," Kitty Carlisle turned to volunteer work. Among those organizations she aided were the Visiting Nurses Association, the Girl Scouts, the Red Cross, and the Save the Children Federation. She also became, in 1962, a trustee of the Manhattan School of Music. To encourage other women to get similarly involved in community service, Miss Carlisle included a segment on volunteer organizations in her daily afternoon television show *Women on the Move*, which had its premiere on NBC in March 1964. A kind of electronic women's magazine, the program offered helpful household hints, health and beauty tips, and interviews with women who combined motherhood and careers. While they appreciated the show's aims, most media critics found *Women on the Move* to be little more than a "a pretty dull and lifeless kaffeeklatsch," as the New York *Herald Tribune*'s John Horn put it. Viewers apparently agreed, for the show was canceled after just four months.

Recognizing her interest in women's affairs, New York Governor Nelson A. Rockefeller named Miss Carlisle chairman of his Conference on Women, held in May 1966. A few weeks later, he appointed her to the nonsalaried, nonpolitical post of Special Consultant to the Governor on Women's Opportunities, with the responsibility of funneling the talent and energy of the women in the state into jobs and public service. Kitty Carlisle surveyed the needs of women in such areas as job retraining, consumer education, and state-supported day-care centers, and in October 1966 she opened the state's first guidance center for women, at Rockland Community College near Suffern, New York, which was set up to help women complete their schooling and to provide vocational guidance.

Miss Carlisle took her message to women all over the country on her twice-yearly lecture tours. Encouraged by her husband, who had advised her to tell "the absolute truth" about her life story, she had been a regular on the ladies' club lecture circuit since 1959. "I tell them that with a soupçon of courage and a dash of self-discipline one can make a small talent go a long way," she told Marylin Bender in an interview for the New York *Times* (January 11, 1966). After a number of years, Miss Carlisle revised and updated her autobiographical talk, which she had called "First Person Singular," and added selections of her favorite songs. In May 1979 she performed her new one-woman show, "Reminiscences of My Life," at First Lady Rosalynn Carter's annual White House luncheon for the wives of United States Senators.

Kitty Carlisle realized her longtime dream of making her Metropolitan Opera debut when she was chosen, in March 1966, to sing the celebrated "trouser" role of Prince Orlofsky in *Die Fledermaus*. It was "the accolade of a a lifetime, the star on a Christmas tree," she told reporters. Most New York critics thought the production, which opened on New Year's Eve 1966, was flat and lackluster. Both Ron Eyer of *Newsday* and Frances Herridge of the New York *Post* complained that Miss Carlisle's voice was rather weak for the cavernous Met and that her characterization of the foppish young nobleman was unfinished. Allen Hughes, writing in the New York *Times* (January 2, 1967), was more charitable: "Since the part is neither very important nor very operatic, Miss Carlisle was not attempting the impossible. Her acting was restrained, but to the point, and her singing was secure, if not particularly assertive or compelling." Miss Carlisle reprised her role in *Die Fledermaus* with the Met in New York in 1973 and toured with the company in that production in the spring of 1967 and the summer of 1973. On October 27, 1980 she sang the role yet again at Beverly Sills's nationally televised gala farewell performance with the New York City Opera.

In homage to Moss Hart, Kitty Carlisle spent many months, off and on, from 1970 to 1972 portraying the flamboyant Irene Livingston in a touring production of her husband's *Light up the Sky*, his 1948 comedy about the tribulations of a playwright and an acting company before the out-of-town tryout of a new Broadway show. All during the successful revival, which reportedly grossed $1,200,000, Miss Carlisle rarely missed a taping of *To Tell the Truth*. In an interview published in the Los Angeles *Times* (January 1, 1971) during *Light Up the Sky*'s three-week engagement at the Huntington Hartford Theatre in Hollywood, California, she said: "I have found a home in television. It has done more for me than any other medium. I am relaxed on the show and it gives me personal contact with people because they respond as if to a friend. How else could New York have turned into a village for me? Guys pop out of manholes to shout, 'Hello, Kitty, how are you?' and when I get into the elevator in Saks, it turns into a cocktail party." Miss Carlisle's stage credits for the 1970's also include leading roles in a summer touring production of *Don't Frighten the Horses*, in 1973, and in a strawhat revival of Cole Porter's *You Never Know*, in 1975. At the request of Sarah Caldwell, the artistic director of the Boston Opera Company, she undertook the non-singing role of the Duchess of Krackenthorp in a 1973 staging of Donizetti's *The Daughter of the Regiment*.

Since the mid-1960's Miss Carlisle had been a kind of roving ambassador for the arts, organizing fund-raising benefits, asking voters to encourage their legislators to support the performing arts, and pleading for funds for beleaguered artistic troupes before state and federal finance committees. Named vice-chairman of the twenty-member New York State Council on the Arts in 1971, she was appointed its chairman by Governor Hugh Carey on August 10, 1976. At about that time, she asked to be called Kitty Carlisle Hart because, as she put it, the Hart name was "more distinguished." The Council on the Arts, which was created in 1960 by Governor Rockefeller, was the first government-funded agency in the country to provide financial support for the arts. Each year, the Council dispenses state monies to some 1,200 artistic organizations, from the prestigious to the obscure, including dance companies, orchestras, historical societies, botanical gardens, and museums. Because she believes that funding only established cultural institutions, such as the Metropolitan Opera and the Ballet Theatre Foundation, limits public interest in the arts, Mrs. Hart has urged her fellow council members to be particularly responsive to local needs and to encourage the development of experimental art.

One of New York City's most famous hostesses, Kitty Carlisle Hart lives in a luxurious town house on Manhattan's Upper East Side. Her home is filled with the antiques and objets d'art collected over the years by her husband and with the needlepoint cushions she herself fashioned during rehearsals for the hit musical

My Fair Lady, which Moss Hart directed. As elegant and charming as her surroundings, Mrs. Hart is slender, five feet six inches tall, with dark brown hair, sparkling brown eyes, and a warm, throaty laugh. To keep in trim, she exercises regularly. She also enjoys swimming, horseback riding, and most winter sports.

Frequently named to various "best-dressed" lists, dating as far back as 1939, she rarely discards clothing. During *To Tell the Truth*'s long run, she kept meticulous records of her costumes and accessories so that audiences would never see her in the same outfit twice. Mrs. Hart traces her passion for glamorous designer fashions to her husband's taste. "Moss was a very flamboyant person and he dressed me accordingly," she explained to Marylin Bender. "He loved to see me in red satin and beautiful bejeweled headdresses." Although she is usually more soberly attired these days, she has cheerfully admitted to being *"always* overdressed."

Mrs. Hart is the recipient of the 1975 Woman of the Year Award from the United Service Organizations (USO). She holds an honorary Doctor of Fine Arts degree from the College of New Rochelle and honorary Doctor of Humane Letters degrees from Hartwick College (Oneonta, New York) and Manhattan College. Appointed a Timothy Dwight Associate Fellow by Yale University in 1968, she also sits on the Visiting Committee of the Board of Overseers for the Visual and Performing Arts at Harvard University and the Visiting Committee on the Arts at M.I.T.

In an interview with *50 Plus* magazine (September 1979), Mrs. Hart reminisced about her marriage to Moss Hart. "Moss was the most wonderful thing that ever happened to me," she said. Although Hart's death was a blow to her, Kitty Carlisle Hart drew strength from his example. "I took on new plays and wasn't afraid of failure. Moss used to say, 'Failure is the norm in life, success is the exception.' "

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Hatch, Orrin G(rant)

Mar. 22, 1934- United States Senator from Utah. Address: b. Rm. 125 Russell Senate Office Building, Washington, D.C. 20510

As chairman of the Senate's powerful Labor and Human Resources Committee, Republican Senator Orrin G. Hatch has made his influence felt on many of the important—and politically volatile—issues facing the upper house, among them busing, abortion, and prayer in the schools. Since coming to Washington in 1976 after his upset victory over the Democratic incumbent, Hatch, a fiscal conservative, has worked tirelessly to cut the mushrooming federal budget and return power to the states. A pragmatic and shrewd legislator, he has also used his positions on five Senate committees and ten key subcommittees to try to achieve the conservative goals he has supported for most of his adult life. Of the dozen or so New Right Senators on Capitol Hill, Hatch is "the smartest . . . in terms of understanding the new communications politics of the 1980's," according to Richard Viguerie, the right-wing direct-mail advertising executive. "He knows how to plow more than one row at once."

Orrin Grant Hatch was born in Pittsburgh, Pennsylvania, on March 22, 1934, the only boy among the five children of Jesse Hatch, a metal lather, and Helen (Kamm) Hatch. Reared in a poor, working-class neighborhood of the city, Hatch told a reporter for *U.S. News & World Report* (February 7, 1977): "I still remember being sent to school in bib overalls and coming home to a house without indoor plumbing." After his graduation, in 1955, from Baldwin High School in Pittsburgh, Hatch enrolled at Brigham Young University in Provo, Utah. To pay for his college education, he worked as a lathe operator on various construction projects. Hatch received a B.S. degree in history and philosophy from Brigham Young in 1959, then studied law on a full honors scholarship at the University of Pittsburgh.

He earned his J.D. degree in 1962. Admitted to the Pennsylvania bar later the same year, he worked for the law firm of Thomson, Rhodes & Grigsby in Pittsburgh until 1969, when he moved to Salt Lake City to open his own law firm, Hatch & Plumb. In the course of his career as a lawyer, he often represented corporate clients fighting federal regulations.

Hatch had always considered himself to be a liberal Democrat, but he was so appalled by the party's 1960 campaign platform that he began to turn toward the political right. "I made a conscious decision that they [the Democrats] were leading our country down the primrose path toward economic destruction and that I was going to do something about it," he explained years later in an interview for the *New Republic* (June 28, 1980). By 1976 the gradual transformation from liberal to conservative was complete and, on the filing deadline for that year's Republican primary contest in Utah, Hatch declared his candidacy for the United States Senate. Although he had never before run for public office, he overcame his initially low recognition factor with the help of an endorsement from fellow conservative Ronald Reagan, then a contender for the Republican Presidential nomination, and a well-planned media campaign. In the primary election, he garnered an impressive 65 percent of the vote to defeat Jack W. Carlson, a former federal government official.

In the subsequent general election campaign, Hatch accused his Democratic opponent, three-term incumbent Senator Frank E. Moss, of having a record that was "too Eastern liberal seaboard" for Utah. Describing himself as a "free-enterprise conservative," Hatch spoke out in stump speeches against abortion and gun control, defended capital punishment, and called for a Constitutional amendment requiring a balanced federal budget, among other things. To the surprise of many political prognosticators, he upset the popular Moss on election day in November 1976, taking 54 percent of the ballots cast. It was the largest percentage accorded a Republican nominee for the Senate by Utah's voters since 1926. A few days later, in an interview published in *U.S. News & World Report* (November 15, 1976), the new Senator-elect attributed his victory to Utahans' growing disenchantment with "the way things are going back in Washington."

Tenacious and resourceful, Hatch quickly established himself as a force to be reckoned with in the Senate and in the country at large. He first came to national public attention in the spring of 1978, when he and fellow freshman Senator Richard G. Lugar of Indiana led a filibuster against a House-approved labor reform bill that would have amended the National Labor Relations Act to make it easier for unions to organize workers and negotiate collective bargaining agreements. Although he is himself a union member, Hatch argued persuasively in favor of the "right to work." Moreover, he contended, because the proposed amendment required businesses to accept unionization, it would inevitably lead to double-digit inflation. During the five-week filibuster, Hatch spent up to twenty hours a day on the Senate floor. He spoke so frequently and at such length that his opponents dubbed him "Borin' Orrin." The measure was eventually returned to committee, where it died.

Later in the same year, Hatch used the threat of a "filibuster by amendment" to water down the so-called Humphrey-Hawkins "full employment" bill, a massive federally-funded jobs program. By threatening to append to the measure, one by one, the hundreds of amendments he had prepared especially for that purpose, Hatch persuaded his colleagues to strike a key provision requiring the federal government to be the employer of "last resort" for the jobless and to add a stipulation calling for a reduction in the inflation rate to zero percent by 1988. But even with these modifications, the bill was unacceptable to Hatch, and he, along with other conservative Republicans, voted against its passage.

In an effort to consolidate his position in an increasingly conservative party, Hatch, who had tirelessly stumped the country in behalf of Republican Congressional candidates in the 1978 off-year election, ran for the chairmanship of the Republican Senatorial Campaign Committee, an important secondary leadership post, in January 1979. His opponent was fellow freshman Senator John Heinz of Pennsylvania, a moderate liberal. Although he had, by his own estimation, enough prior commitments to win, Hatch lost on a secret ballot, 21-20, to Heinz. Some political observers attributed Hatch's defeat to his reputation as a strident conservative ideologue and to the feeling among a number of Republicans that he was attempting to rise through the ranks too quickly.

During his first four years on Capitol Hill, Hatch maintained a generally conservative course on both domestic and foreign policy issues. In the area of foreign policy, he favored strengthening national defense and taking a tough stand against the Soviet Union. More specifically, he voted for, among other things, the maintenance of diplomatic relations with Taiwan, the sale of advanced weapons to Saudi Arabia, and the development of the neutron bomb, and he opposed a ban on the importation of chrome from the white-ruled government in Rhodesia and the Panama Canal treaties. Domestically, he turned down many of the social welfare programs favored by the Democratic Administration of President Jimmy Carter because they were, in his view, too expensive, too generous, or too inefficient. All in all, he took President Carter's position on only about one-quarter of the issues that came to a roll-call vote in the Senate. By contrast, since Reagan's accession to the office, he has sided with the President on 87 percent of the issues. Throughout his tenure, however, Hatch has been a staunch supporter of the conservative coalition, voting with that unofficial bipartisan group even more often than he voted with his own party. Most recently, in 1981, he voted with the coalition on 91 percent of the roll-call votes and with the Republicans on 89 percent.

Hatch's support for right-wing causes has been so strong that Americans for Constitutional Action, the conservative political interest group, has rated him as high as 96 percent. One of those causes was the battle to preserve the Electoral College. Hatch, the ranking Republican on the Constitution subcommittee, joined forces with Republican Senators Strom Thurmond of South Carolina and Jesse A. Helms of North Carolina, to lead the opposition in a determined floor fight against Indiana Democratic Senator Birch Bayh's proposed Constitutional amendment abolishing the Electoral College and substituting in its place the election of the President by direct popular vote. In his arguments, Hatch reminded his colleagues that the Founding Fathers, fearing a tyrannical majority, had chosen "the reasonable majority rule" and emphasized the power of the states. In July 1979 the Senate voted 51-48 in favor of the amendment, fifteen votes short of the two-thirds majority required for the passage of an amendment to the Constitution.

Hatch and Thurmond teamed up again in 1980 to lead a filibuster against a Democratic-sponsored bill strengthening the Fair Housing Act of 1968. The measure would have permitted the Department of Housing and Urban Development, which had previously been authorized only to negotiate discrimination disputes, to bring lawsuits against those charged with bias in the sale or rental of housing. Hatch's opposition to the proposal concerned the standard of proof necessary in discrimination cases. He insisted on a provision that required HUD to prove that alleged violators "intended" to discriminate. Unable to break the Hatch-Thurmond filibuster, Majority Leader Robert C. Byrd finally withdrew the bill from consideration.

Senators Hatch and Thurmond took opposing sides in the floor debate on a bill allowing the federal government to sue states to protect the rights of persons confined in state institutions, including jails, mental hospitals, and juvenile correctional facilities. Arguing that the measure was needed to rectify conditions that the states refused to correct, Hatch and Senator Bayh, the bill's cosponsors, broke a conservative filibuster to pass the legislation, which was signed into law by President Carter on May 23, 1980. It was the only piece of civil rights legislation passed by the Ninety-sixth Congress.

When the Republicans won control of the Senate in the 1980 general election, Hatch, as ranking Republican, assumed the chairmanship of the Labor and Human Resources Committee, whose legislative responsibility encompasses the areas of labor, health, education, and welfare. Recognizing the responsibilities of his new leadership position, Hatch altered his legislative strategy. Instead of such obstructive tactics as the filibuster, he relied on conciliation and compromise. "There's a difference," he said, as quoted in *Business Week* (December 1, 1980), "between being thrust into a minority position defending against one-sided legislation and being the chairman of a committee who should consider the needs of all kinds of constituents." He also made an effort to modify his image as a hard-line right-winger. "I'm conservative and proud of it, "he told Albert R. Hunt of the *Wall Street Journal* (February 24, 1981). "But I've also learned a lot and think I'm pretty pragmatic. There are a number of guys around here who are more conservative than I am."

During the transition period between the election and the inauguration of President Ronald Reagan, Hatch held a series of fence-mending meetings with labor leaders. He listened patiently to their complaints and suggestions and, during the first few months of his tenure as chairman of the Labor and Human Resources Committee, he made good on his promises to convene hearings on alleged employment and salary discrimination against women and to work to lower the spiraling black unemployment rate, which he described as "a cancer on our society." Hatch gave women an opportunity to air their views on the subject of affirmative action when he opened, in May 1981, hearings in the Constitution Subcommittee on his proposed Constitutional amendment outlawing preferential treatment by race or sex in both the public and private sectors. Despite his personal opposition to affirmative action, which he has denounced as a "ridiculous quota system," Hatch chaired the hearings with an evenhandedness that, in the opinion of Carol Burroughs Grossman, the president of the Women's Equity Action League, markedly improved his standing with women's groups.

The Reagan Administration had counted on the Republicans' nine-seven majority on the Labor and Human Resources Committee to help implement planned fiscal 1982 spending cuts and to redirect money and authority to state and local governments in the areas of health, education, and community services. Instead, the legislation was stalled in committee for weeks because two moderate Republicans, Senators Robert T. Stafford of Vermont and Lowell P. Weicker Jr. of Connecticut, sided with the Democrats to oppose President Reagan's proposal to convert eighty-eight categorical grants–federal payments that can be used only for specific purposes–into seven unrestricted block grants. The Democrats and the two Republican defectors sought especially to protect existing special education, mental health, alcohol and drug abuse treatment, and family planning programs by restoring their individual authorizations.

To end the deadlock, Hatch, who is personally committed to "pure block grants," reluctantly agreed to a compromise plan that put the health-related programs into block grants under state administration but with some federal restrictions. The compromise specifically excluded from the educational block grant the two largest programs: education for the handicapped and compensatory education for the economically disadvantaged. Anticipating a deluge of conservative complaints that he had "caved in" to the liberals' demands, Hatch shrewdly obtained White House approval of the deal before he okayed it.

A longtime foe of what he has called "reckless federal spending and unconscionable deficits," Hatch had drafted, in 1979, a Constitutional amendment requiring a balanced budget except in times of national emergencies. That bill was killed by one vote in the Judiciary Committee. Undaunted, the Senator tried again in 1981, after he assumed the chairmanship of the Judiciary Committee's subcommittee on the Constitution. In early May the subcommittee adopted a Constitutional amendment, cosponsored by Hatch and Thurmond, requiring a balanced budget two years after ratification by the states except during wartime. The Judiciary Committee subsequently approved the measure by an 11-5 vote.

Bemoaning the "reeling, drunk-in-the-gutter Keynesian economics," as he put it, which has dominated American fiscal policy since the 1950's, Hatch enthusiastically endorsed Reagan's program of cuts in federal spending coupled with tax reductions to stimulate growth and productivity. To that end, he supported economizing in virtually every area except defense. In a rare departure from his generally staunch support of the Administration's budget-slashing proposals, however, the Senator vigorously defended federal funding of the Job Corps program. That training program for young, unskilled workers was spared the ax by David Stockman, the director of the Office of Management and Budget, largely because of Hatch's personal intervention. "It's pennywise and pound foolish to cut funding for a program that can literally save thousands of unemployable young people from being locked into a ghetto, locked into a life of poverty, without hope, in what amounts to a form of slavery," he said, as quoted in the New York *Times* (March 13, 1981).

Liberals, both in and out of Congress, have occasionally accused Senator Hatch of taking advantage of his leadership positions to restrict civil rights. After two months of increasingly acrimonious hearings, the Constitution subcommittee passed, in March 1982, a Hatch-sponsored extension of the 1965 Voting Rights Act that would ban discrimination only if intentional bias could be proved. Arguing that intent to discriminate is almost impossible to prove, civil rights advocates favored the so-called "effects" test, by which a violation could be proved simply by looking at the election results, as the standard of proof. Although Hatch maintained that the effects test would inevitably lead to proportional representation and lawsuits against those localities holding at-large elections, he eventually voted for the compromise bill, supported by the President, that extended key enforcement provisions of the 1965 Act for twenty-five years. Hatch also came under fire from civil rights lobbyists when he submitted a bill to prevent federal court-ordered busing of children to achieve racial balance in the public schools.

The Senator's conservative position on abortion brought him even more criticism from civil rights activists. Strongly opposed to government-funded abortion on both moral and budgetary grounds, Hatch submitted for consideration a bill stating that the Constitution did not guarantee a woman's right to an abortion. By taking jurisdiction over the issue away from the Supreme Court, the measure gave Congress and the individual states "concurrent power" to restrict and prohibit abortion, with the tighter controls prevailing in case of a conflict. Hatch's Constitution subcommittee endorsed the amendment in December 1981, and in March 1982 the full Judiciary Committee gave its approval by a 10-7 vote. It was the first time that a full Congressional committee had backed an antiabortion amendment. Realizing that he lacked the floor votes needed for passage of a Constitutional amendment, Hatch decided, as reported in the Washington *Post* of May 8, 1982, to introduce instead a second bill leaving the matter entirely up to the states.

In his bid for reelection in November 1982, Hatch faced a determined challenge from Ted Wilson, the affable Democratic mayor of Salt Lake City. Public opinion polls taken in the spring of 1982 showed him leading Wilson, a moderate and—like the Senator—a Mormon, by only ten percentage points. According to political analysts, Hatch's main problem has been his personality, which some voters have described as humorless, abrasive, and arrogant. In an effort to reverse the voters' perceptions, Hatch drew on his campaign war chest, estimated at over $1,500,000, to pay for a media blitz. The Senator's major asset, however, was the unqualified support of President Reagan, whose popularity probably contributed to Hatch's defeat of Wilson.

With his dark brown hair and steely brown eyes, Orrin G. Hatch, who stands six feet two inches tall and weighs a lean 170 pounds, looks a decade younger than his years. After interviewing him for the New York *Times* (November 22, 1981), Steven V. Roberts described the Senator as "an aggressive, ambitious man who, as much as anything, resembles a minister making his rounds." A bishop in the Church of Jesus Christ of the Latter-day Saints, Hatch leads a rather quiet life away from the bustle of Capitol Hill. To unwind, he jogs, golfs, and plays the piano. Hatch and his wife, the former Elaine Hansen, whom he married on August 28, 1957, have six children: Brent, Scott, Marcia, Kimberly, Alysa, and Jesse.

A frequent contributor of political analyses to popular periodicals and to such scholarly journals as the *Fordham Urban Law Journal* and the *Howard Journal of Law and Public Policy*, Hatch is a coauthor of *A Changing America: Conservatives View the '80s from the United States Senate* (Regnery, 1980). During his first term in office, the Senator was the recipient of more than seventy-five awards in recognition of his achievements in public service. He is a member of the boards of directors of Ballet West and the Help Eliminate Litter and Pollution Association.

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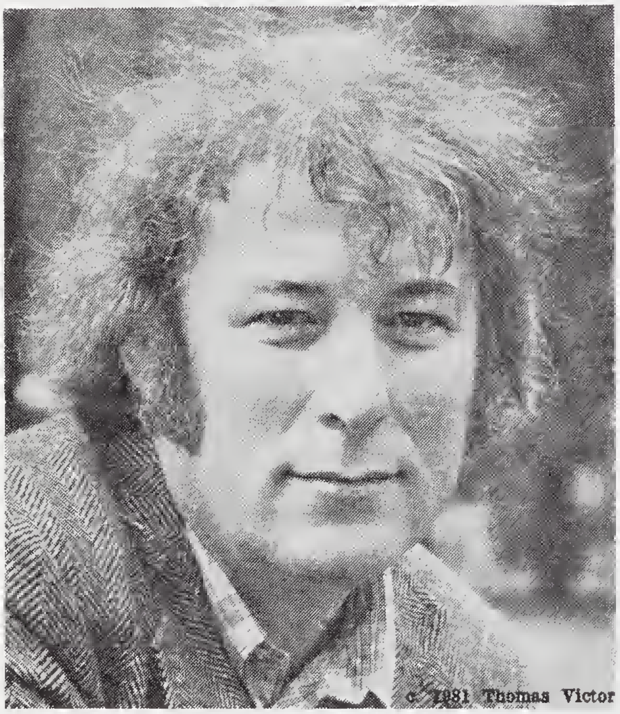

Heaney, Seamus (Justin) (hē′nē shām′əs)

Apr. 13, 1939- Irish poet; critic; teacher. Address: b. c/o Faber & Faber, 3 Queen Sq., London WCIN 3RU, England

Seamus Heaney is arguably the most widely read and highly regarded of the generation of poets born, raised, and educated in Northern Ireland since the outbreak of World War II. His five volumes of verse and an anthology of literary essays and reviews have won the praise of prominent critics and other writers in Great Britain and the United States for the originality and authenticity of his language and for the honesty and poignancy of his poetic response to the contemporary and historical tensions of life in strife-ridden Ulster. The American poet Robert Lowell called him the best Irish poet since Yeats, and although Heaney is wary of the comparison, he acknowledges that he shares with Yeats a fundamental kinship. "In Ireland in this century," Heaney observed in his essay "Feeling into Words," poetry "has involved for Yeats and many others an attempt to define and interpret the present by bringing it into significant relationship with the past." While recognizing the urgency of that purpose, Heaney obeys the impulse to write about his personal world experience, which from the beginning has sparked so much of his poetry. "My hope," he told the readers of his autobiographical essay "Belfast," "is that the poems will be vocables adequate to my whole experience."

Seamus Justin Heaney was born in County Derry in Northern Ireland on April 13, 1939. The eldest of Patrick and Margaret Heaney's nine children, he grew up among farms and villages that had surrounded the home of his Catholic family for generations. His upbringing in that boggy region, rich in ancestral lore, where his father worked the earth as his father and grandfather had worked it before him, instilled in Heaney a deep regard for inherited tradition, for the past, for history. "In the names of its fields and townlands," he wrote in "Mossbawn," the first essay in his prose anthology, *Preoccupations* (Faber, 1980), "in their mixture of Scots and Irish and English etymologies, this side of the country was redolent of the histories of its owners." Those histories, as Heaney came to understand, were often bitter chronicles of religious and social animosities.

Despite the anxieties and challenges of growing up in "the split culture of Ulster," Heaney's childhood on "Mossbawn," the family farm, was essentially happy. He has recalled with affection his pleasure in digging in the garden, the rhymes and limericks he sang with classmates on the way to school, and the first book he owned and loved, Robert Louis Stevenson's *Kidnapped*. He has also written of his memories of reciting before relatives and friends patriotic ballads or "sometimes, a western narrative" like Robert Service's, verse much different from the classic English poems he was learning in school. Their literary language did not reflect his experience or echo his own speech. Conversely, the lyrics he recited for his family gave poetry "a place in the life of the home, made it one of the ordinary rituals of life."

In 1951 Heaney left Mossbawn to enroll in St. Columb's College in Londonderry, under the 1947 Education Act, which enabled promising students from rural areas to attend secondary schools and universities on scholarships. (Some of the Catholic youths who benefited from that act became the literary leaders of the 1960's and the moving force in the Ulster civil rights struggle.) During his six years as a boarder at St. Columb's, Heaney's interest in reading blossomed into a love of literature: "When I read in *Lorna Doone* how John Ridd stripped the muscle off Carver Doone's arm like a string of pith off an orange I was well on the road to epiphanies."

Only after his introduction to the larger world of letters at Queen's University in Belfast, an experience that he regards as crucial to the emergence of his talent, did Heaney feel inspired to write poetry. Fascinated with words for their own sake, he tried at first to imitate "the bumpy, alliterating music, the reporting sounds and ricochetting consonants" that he heard in the verse of Gerard Manley Hopkins. As a Queen's student, he joined the University Gaelic Society, belonged to a local amateur dramatic society, and contributed pieces to the university literary magazine.

More importantly, Heaney began to develop in the schizophrenic environment of Belfast a sense of his own identity. "At school I studied the Gaelic literature of Ireland as well as the literature of England," he explained in "Belfast," "and since then I have maintained a notion of myself as Irish in a province that insists it is British." Years later, referring to the conflict in Northern Ireland during an interview for the New York *Times* (April 22, 1979), he reaffirmed his commitment to his Irish heritage in more forceful terms: "The basis of my cultural allegiance is an Irish island of Ireland with an Irish integrity and sensibility." In his discussion of Heaney's work in the *New York Review of Books* (October 8, 1981), however, Irvin Ehrenpreis argued that self-definition is the dominant theme of Heaney's poetry and that in the process of self-definition "what the poet means to accomplish is a union of the two traditions"—the Irish and the English.

Following his graduation with first-class honors in English from Queen's University in 1961, Heaney attended for one year St. Joseph's College of Education in Belfast, where he met Michael McLaverty. Long after that meeting, Heaney dedicated a poem to McLaverty, the dynamic teacher who encouraged the fledgling poet: "Go your own way./Do your own work." In 1962 McLaverty lent him *A Soul for Sale* by Patrick Kavanagh, the most important, Heaney has said, of the several contemporary writers whose poetry he read at that time. "From them I learned that my local County Derry experience, which I had considered archaic and irrelevant to 'the modern world,' was to be trusted," he told Seamus Deane in an interview for the New York *Times Book Review* (December 2, 1979).

The arrival in Belfast of the English writer and teacher Philip Hobsbaum in the mid-1960's had a profound impact on Heaney and his peers, whom he helped to transform into serious and dedicated poets. He gave, in Heaney's account, "a generation a sense of themselves" and, in weekly workshops at his apartment, emboldened members of "the Group" to write about the things, places, and people they knew, encouraged them to become, as Heaney put it, "genuine parochials." His encouragement strengthened Heaney's belief in the validity of Kavanagh's dictum—"Parochialism is universal: it deals with the fundamentals." Thus convinced of the primacy of personal experience in the creative process, Heaney turned with newfound vigor and confidence to writing about his heritage, childhood, and rural background. While learning his craft, he supported himself by teaching at St. Thomas' Secondary School in 1962-63 and by lecturing in English at St. Joseph's College of Education from 1963 to 1966.

Heaney's early poetry appeared in pamphlet form in *Eleven Poems* (Festival Publications) in 1965 and in book form in *Death of a Naturalist* (Oxford Univ. Press) in 1966. Critics in general responded favorably, impressed by the honesty and courage with which poems like "Digging," "Follower," "Mid-Term Break," and "The Diviner" confronted and commemorated Heaney's youthful experiences, his direct, private contact with nature. "Early Heaney poetry started with physicality. What a pleasure it was to come upon for the first time imagery so bluff, masculine and dead-on," John Wilson Foster commented in *Critical Quarterly* (Spring 1974). "Heaney's first volume . . . is as heavily laden with assonance, alliteration, imagery of touch, taste and smell, and with synesthesia (the buzz of bluebottles visualized as gauze) as the flax is with sods." The outcome of Heaney's struggle to find "a voice," *Death of a Naturalist* earned Denis Donoghue's appraisal as a "book of promise," an endorsement surpassed by its winning the Eric Gregory Award in 1966, the Cholmondeley Award in 1967, and the Geoffrey Faber Memorial Prize and the Somerset Maugham Award in 1968.

Similarly disposed toward Heaney's next book, *Door into the Dark* (Faber, 1969), Donoghue concluded in his comments in the New York *Times Book Review* (December 2, 1979) that the poems in both collections are the efforts of an inexperienced talent striving to express itself in effective ways: "In a few poems the young poet's veins bulge more than the occasion warrants, but mostly the rhetoric is true, well-earned. The poet in these books is walking the land, training his eyes, getting the measure of things right." Other critics, Foster among them, were less generous. Foster's essay in *Critical Quarterly* pinpointed the poet's inability or unwillingness so far to resolve certain issues raised in his poems as a weakness: "Heaney has a marked reluctance to strike inwards, to cross the threshold, to explore the emotional and psychological sources of his fear; and fear therefore outweighs understanding in his work, as darkness outweighs illumination."

Several of Heaney's early poems reflect his preoccupation with technique and with the creative process of writing poetry, in which he sees analogies to digging and water divining. "When I called my second book *Door into the Dark*," he recounted in "Feeling into Words," "I intended to gesture towards the idea of poetry as a point of entry into the buried life of the feelings or as a point of exit for it." The phrase "buried life of the feelings" refers to the image introduced in Heaney's first book in "Digging" and elaborated upon most revealingly in "Bogland" of the later collection. That is, the poet must dig deep into his subconscious to discover the source of the "unnameable energies that . . . hovered over certain bits of language and landscape." For, Heaney maintained in "Belfast," "the secret of being a poet, Irish or otherwise, lies in the summoning of the energies of words. But my search for definition . . . is conducted in the living speech of the landscape I was born into."

Two months after the publication of *Door into the Dark*, in the summer of 1969, the long-smoldering hostilities between Protestants and Catholics in Northern Ireland erupted into violence and bloodshed. The event was pivotal in the life and career of the poet, who was at the time vacationing in Spain, an experience he recorded in "Summer 1969": "While the Constabulary covered the mob/Firing into the Falls, I was suffering/Only the bullying sun of Madrid." "From that moment," he related in "Feeling into Words," "the problem of poetry moved from being simply a matter of achieving the satisfactory verbal icon to being a search for images and symbols adequate to our predicament." His objective was poetry that would "encompass the perspectives of a humane reason and at the same time . . . grant the religious intensity of the violence its deplorable authenticity and complexity." "The question, as ever, is 'How with this rage shall beauty hold a plea?' " he went on to explain. "And my answer is, by offering 'befitting emblems of adversity.' "

Ideas for "befitting emblems of adversity" occurred to Heaney that same summer, after he had read the English translation of P. V. Glob's *The Bog People*. Glob's study of the bodies of men and women preserved in Northern European bogs since the Iron Age aroused Heaney's curiosity and imagination. Considering that some of them had been murdered in fertility ceremonies, he concluded that "taken in relation to the tradition of Irish political martyrdom . . . , this is more than an archaic barbarous rite: it is an archetypal pattern." So he began to explore the contemporary, historical, and ethnic implications of that "archetypal pattern" in a number of poems about the "Bog People."

Among the poems of *Wintering Out* (Faber, 1972; Oxford Univ. Press, 1973) was "The Tollund Man," in which Heaney vows to visit Jutland to see the remains of one of the sacrificial victims preserved in the bogs: "In the old man-killing parishes/I will feel lost,/ Unhappy and at home." In the dedication of his third volume Heaney deals directly for the first time with the "Troubles": "This morning from a dewy motorway/I saw the new camp for the internees:/a bomb had left a crater of fresh clay/in the roadside, and over in the trees/machine-gun posts defined a real stockade." Several critics were disappointed that the book did not contain a greater number of similar poems. But Heaney has resisted pressure to indulge in "public celebrations or execrations of resistance or atrocity" because he believes that "it would wrench the rhythms of [his] writing procedures to start squaring up to contemporary events with more will than ways to deal with them."

Shortly before *Wintering Out* appeared, Heaney resigned the teaching position at Queen's University that he had held since 1966 and, in the summer of 1972, moved to rural Glanmore, County Wicklow in the Irish Republic. Some people saw his departure as an abdication of his responsibilities as an Irish-Catholic poet. When he had returned in 1971 to Belfast from a year of lecturing at the University of California at Berkeley, "it was assumed," Donoghue wrote in the *New York Times*, "that he would become the spokesman, in poetry, for the Catholics, his own people." Heaney declined that role. He admitted that the violence had infiltrated his daily life and his dreams, but he was determined not to let it infiltrate his poetry any more than it already had, determined not to let his poetry become a "diagram of political attitudes."

Heaney remained at Glanmore for the next three years, working as a free-lance writer of essays and as a coeditor of poetry anthologies. To *Soundings: An Annual Anthology of New Irish Poetry* (Blackstaff, 1972) he added *Soundings II* (Blackstaff, 1974). His purpose at Glanmore, "to put the practice of poetry more deliberately at the center of [his] life," was aided in 1973 by an American Irish Foundation grant of $7,000 and in 1975 by the E. M. Forster Award, the former awarded to give artists "freedom in which to work," the latter presented by the National Institute of Arts and Letters and the Academy of Arts and Letters to help finance the stay in the United States of a writer of the English language.

Resuming his career in teaching in 1975, Heaney took a position as a lecturer at Carysfort College, a teacher-training college in Dublin, where he later became head of the English department. By the time he left County Wicklow he had probably completed the poems that make up his widely acclaimed *North* (Faber, 1975; Oxford Univ. Press, 1976). Recipient of the W. H. Smith Award and the Duff Cooper Prize and, like *Door into the Dark*, a choice of the Poetry Book Society, *North* was hailed as Heaney's "best book" by A. Alvarez in an otherwise skeptical essay in the *New York Review of Books* (March 6, 1980) and by Anthony Thwaite in the London *Times Literary Supplement* (August 20, 1975). Other critics agreed. They recognized that Heaney had at last achieved the necessary balance between the public and private demands of his craft. "*Balance* is in fact what Heaney's writing heroically exemplifies," R. B. Shaw asserted in *Poetry* (January 1977), "—a refusal to hold his talent aloof from public concerns, and at the same time a refusal to allow commitment to degenerate into fanaticism." "Punishment," in which he addresses a woman whose bog-preserved body indicates she was hung for a crime, probably adultery, dramatically illustrates the "balance" Shaw applauded so enthusiastically. For Heaney in that poem succeeds both in establishing historical parallels between past and present violence in Ulster and in confronting public issues through his sensitive, concerned, and brutally honest persona.

"*North* was a superb volume," but its successor was "even better," according to Donald Hall, who enthusiastically greeted the publication of *Field Work* (Faber, 1979; Farrar, 1979). "The voice," he went on to say in his review for the *Nation* (November 10, 1979), "speaks of love with an astonishing and wholly captivating tenderness. It speaks as well of violence, desire, and memory, and it speaks with deliberate intelligence–willful, diligent and playful. For all the qualities I list, the most important is song." As Heaney works with verse forms, metrics, and half-rhymes and internal rhymes that are traditional in English poetry, he achieves through his sensitivity to patterns of vowels and consonants and the cadence of words what Marjorie Perloff in *Book World* (January 25, 1981) described as his "gorgeously crafted sound structures."

The reputation that Heaney has attained among such respected critics as Hall, Donoghue, and Helen Vendler, who has called Heaney "the best poet now writing in Ireland," is matched today only by his public popularity (*North* sold 6,000 copies in Britain in its first month; *Field Work* fared even better in Britain and the United States). In response to interest in his work, Farrar, Straus, & Giroux published in 1980 *Poems 1965-1975*, a collection of all the poems in the books that preceded *Field Work*, and *Preoccupations; Selected Prose, 1968-1978*, an anthology of ten essays and eleven reviews dealing with the composition of his own poetry and the poetry of Wordsworth, Keats, Hopkins, Yeats, Theodore Roethke, and others.

Seamus Heaney is a member of the Irish Academy of Letters. Besides lecturing at Queen's University in Dublin, he continues to appear occasionally as guest lecturer at American universities, including Harvard. During the spring of 1981 he gave a series of poetry readings at universities across the United States, beginning at the State University of New York at Stony Brook on Long Island. A commencement address that he delivered at Fordham University in the spring of 1982 took the form of a 332-line, forty-two stanza poem. In 1965 he married Marie Devlin, about whom he has written in some of his finest poems. They have two sons and a daughter. Despite his international celebrity, Heaney is known among friends and acquaintances to be an unassuming and unaffected man, as evidenced in John B. Breslin's recollection in *America* (March 20, 1976) of meeting him: "Fresh from a reading at Harvard and dressed for dinner at the Princeton Club, he still managed to convey the easy intimacy of a gathering around a peat fire."

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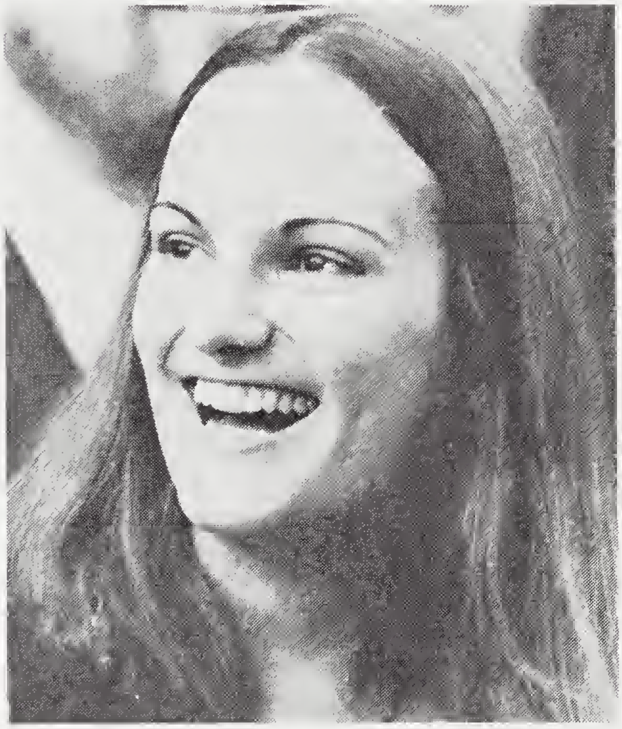

Hearst, Patricia (Campbell)

Feb. 20, 1954- Heiress. Address: b. c/o
Doubleday & Co.,
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With her kidnapping by a band of terrorists calling itself the Symbionese Liberation Army in February 1974, Patricia Hearst, then nineteen years old, became the most celebrated member of the Hearst dynasty since her grandfather, William Randolph Hearst, the newspaper tycoon immortalized as Charles Foster Kane in Orson Welles's classic motion picture *Citizen Kane*. During her year and a half with the SLA, Miss Hearst converted to the cause of her abductors, under the influence of what some psychiatrists diagnosed as "traumatic neurosis with dissociative features," or brainwashing. After her capture, in September 1975, she was sentenced to seven years in prison for her part in an SLA bank robbery. President Jimmy Carter commuted her sentence on January 29, 1979.

Patricia Campbell Hearst was born in San Francisco, California on February 20, 1954, the middle of five daughters of Randolph Apperson Hearst, chairman of the board of the Hearst Corporation, the largest privately owned media conglomerate in the United States, with newspapers, magazines, radio and television stations, and real estate holdings across the country, and Catherine Wood (Campbell) Hearst, who would become known in her own right as one of the most outspokenly conservative regents of the University of California. With her sisters, Patricia was raised on family estates in Beverly Hills and Hillsborough, California and spent vacations on the Hearst ranches at San Simeon (the site of the famous Hearst Castle) and Wyntoon. "I grew up in this affluent and sheltered environment sublimely self-confident . . . ," Miss Hearst recounted in her autobiography, *Every Secret Thing* (Doubleday, 1982), written with Alvin Moscow. "But we were never spoiled. . . . What I remember most keenly about those years was my parents' strictness." Her closest childhood friend was Trish Tobin, the daughter of the president of the Hibernia Bank, which has branches throughout northern California, including the one in the Sunset District of San Francisco that would become the target of an SLA heist involving Miss Hearst.

Raised in the Catholicism of their mother, the Hearst girls were sent to Catholic schools. After graduating from the Convent of the Sacred Heart boarding school in Menlo Park, Patricia Hearst began her high school studies at Santa Catalina School, run by Dominican nuns in Monterey. There she earned A's and B's in English and history, which interested her, and C's in mathematics and French, which did not. Chafing at the regimentation at the Santa Catalina School, she transferred after two years to the Crystal Springs School for Girls, a day school in Hillsborough, where her scholastic record improved, thanks partly to tutoring in math by Steven Weed, a young teacher at the school, with whom she became romantically involved. She graduated from the Crystal Springs School a year ahead of her class, in June 1971.

As a freshman at Menlo College, an elite junior college, Miss Hearst earned straight A's and was named best student of the year 1971-72. During that year she lived with Steven Weed in Menlo Park, two miles from the college, and the following fall the two moved into a duplex on Benvenue Street in Berkeley, California, where Weed had won a graduate fellowship and teaching grant at the University of California. Enrolling in the University of California for the winter and spring quarters of 1972-73, Miss Hearst opted for courses in zoology, math, and chemistry, with a view to majoring in veterinary science, because of her love for animals. Realizing that her weakness in science and math was insurmountable, she switched to art history the following fall, and her grades changed from C's to A's and B+'s. Meanwhile, despite growing doubts on her part, her relationship with Weed was moving relentlessly toward marriage. Their engagement was announced in December 1973, and the wedding was set for the following June.

The Symbionese Liberation Army, in the meantime, had been founded in Berkeley under the leadership of a black petty criminal, former police informant, and escaped convict named Donald Defreeze, who replaced his "slave name" with the *nom de guerre* Cinque Mtume (Swahili for "Fifth Prophet") and bestowed on himself the rank of general field marshal. Defreeze's original recruits were nine radicalized sons and daughters of the white middle class, some of whom were living at Peking House on the Berkeley campus when he was hiding out there after his escape from Soledad prison in 1972. They included Russell Little, also known as Bo, Joseph Romero, aka Osceola, William Wolfe, aka Cujo, William Harris, aka Teko, and Harris' wife, Emily, aka Yolanda. Little and Romero, the backup men in the slaying of Marcus Foster, the first black superintendent of schools in Oakland, on November 6, 1973–the crime that first brought the SLA to public attention—were the only members of the gang captured on that occasion. In searching their belongings, the police discovered an SLA "hit list" that included the name of Miss Hearst, but for some reason they never informed her of the danger she was in.

On the evening of February 4, 1974 Defreeze and two of his cohorts entered Weed and Miss Hearst's Benvenue Street duplex, beat Weed up, and abducted the screaming Miss Hearst at gunpoint. In a house in Daly City and, later, an apartment on Golden Gate Avenue in San Francisco, she was kept bound and blindfolded in a closet for fifty-seven days, undergoing the three D's of the classic Maoist formula for "thought reform": debilitation, dependency, and dread. Recently, reflecting back on her trial and the ordeal that preceded it, she said: "I really thought we could have won the case until the final argument. The prosecution had to prove reasonable doubt. Is it reasonable to assume that somebody who has been locked in a closet for fifty-seven days after being kidnapped, (who was during that period) brutalized, raped, abused, then they say, 'You're going to rob a bank now'–is it reasonable to assume that that person had free will?"

The Symbionese Liberation Army, having declared war on "the fascist state of Amerikka," "arrested" Patricia Hearst because she was the daughter of Randolph A. Hearst, an "enemy of the people," one of the "ruling forty," a "reactionary corporate-military pig who lives off the sweat of the people." She was being held, she was told, as a "prisoner of war." The original plan, according to Miss Hearst, was an exchange of hostages–her release in return for that of Russell Little and Joseph Romero, incarcerated in San Quentin. When the kidnapping created a worldwide sensation, however, Defreeze and his band of urban guerrillas, media freaks that they were, apparently became caught up in illusions of grandeur generated by the attention they were getting in the press. Miss Hearst was, as she has observed, their "passport to fame"; loath to relinquish that "passport," they changed their plan, nebulously, in the direction of holding her indefinitely. The closest they came to a ransom request was the demand that her father, in "a gesture of good faith," set up a food program for California's poor. After haggling over the cost and mode of the program, the Hearst Corporation spent several million dollars distributing food in San Francisco and Los Angeles, but Defreeze dismissed that effort as "a mockery."

Miss Hearst recalls that not a day passed without some mention of an FBI raid on the SLA hideout ("safehouse" in urban guerrilla parlance). "They never failed to explain that the FBI would want to kill me in order to discredit the SLA and all revolutionary movements . . . ," she wrote in her autobiography. "Strange as that reasoning may seem now, I believed it at the time." As Miss Hearst's "re-education" progressed, the SLA comrades became, she has said, more friendly and amenable. "The trick was to agree with everything they said, to feign an interest in every one of their concerns—to be a model prisoner: subservient, obedient, grateful, and eager to learn." In "fooling them and leading them on," however, she "got confused and lost and caught up with what they were doing," so that her "reality became their reality,"

Eventually, Defreeze offered her an ultimatum: "Fight [on the side of the SLA] or die." In a taped message scripted in part by Emily Harris and released on April 5, 1974, Miss Hearst announced that she had joined the SLA of her own free will and had been given the *nom de guerre* Tanya. Ten days later the SLA robbed the Sunset District branch of the Hibernia Bank in San Francisco. After the robbery, seeing bank surveillance camera shots of herself brandishing a carbine on the television evening news and hearing United States Attorney General William Saxbe label her a "common criminal," she felt "sick" with the realization that she had "crossed over some sharp line of demarcation" and that "there was no turning back."

In the weeks following the Hibernia Bank heist, the SLA, feeling that the police were methodically closing in on them, moved from San Francisco to the black ghetto of Compton in Los Angeles. On May 16, 1974 Miss Hearst and the Harrises were on a shopping mission for the SLA in Los Angeles when William Harris, accused of shoplifting, wrestled with store security guards at Mel's Sporting Goods on Crenshaw Boulevard. Under a barrage of bullets fired by Miss Hearst, the three screeched off in their VW van, which they soon ditched, inadvertently leaving behind a parking summons which would lead police to the SLA safehouse. After commandeering other vehicles, they arrived in Anaheim, thirty miles south of Los Angeles, where they checked into a motel room at Disneyland.

Meanwhile, Defreeze and the others fled their safehouse on West Eighty-fourth Street in Los Angeles and took refuge in a stucco house on East Fifty-fourth Street, where they first held the occupants hostage and then released them. On the television set in their room at Disneyland, Miss Hearst and the Harrises watched the shootout between the SWAT teams, other police, and the SLA that ended in conflagration. In the charred ruins of the house were later found the bodies of Defreeze, Wolfe, and four others. "They deserved to die for what they had done to me [but] I did not wish them to die in that way," Miss Hearst related in her autobiography. "In fact, I really did not want them to be killed because now I was left with the Harrises, with whom I had no comradeship whatever."

A few days after the shootout on East Fifty-fourth Street, the surviving trio issued a taped communiqué that included a statement by Miss Hearst, written by Emily Harris, denouncing "the pig Hearsts" and expressing her love for the fallen William Wolfe. According to Miss Hearst, in the early summer of 1974, with the aid of Jack Scott, a sportswriter and activist, she and the Harrises drove across country and hid out on a farm near Honesdale, Pennsylvania, along with another fugitive radical, Wendy Yoshimura. In July they moved to a farm in Jeffersonville, New York, and the following autumn they went back to California, where they established themselves in Sacramento with a small band of new recruits, including Kathy Soliah and her brother Steven. On February 25 the group robbed the Guild Savings and Loan Association in Arden Plaza, just outside the Sacramento city limits. Two months later it staged a heist of the Crocker National Bank in Carmichael, a suburb of Sacramento, during which a bank customer was killed—by Emily Harris, according to Miss Hearst, who did not directly participate in that holdup but did drive the getaway car.

Shortly after the Crocker National Bank heist, the gang moved back to San Francisco. During the summer of 1975 it carried out a series of police car bombings in and around San Francisco, in Marin County, and, in a foray to the south, in Los Angeles. Following a trail left by Steven Soliah, the FBI closed in on two SLA safehouses in Los Angeles. A horde of agents took William and Emily Harris into custody at one of the houses early on the afternoon of September 18, 1975; Patricia Hearst and Wendy Yoshimura were arrested an hour later at the other house, and shortly afterward Steven Soliah was captured entering the same address.

At her arrival in handcuffs at the Federal Building in San Francisco, Patty Hearst was photographed smiling broadly and raising a clenched fist—a picture seen in print and on television around the world. In an interview for *Playboy* (March 1982), Lawrence Grobel remarked on the difference between her air of defiance when arrested and her subdued attitude after doctors and lawyers got through with her, and he asked if it was a case of deprogramming. "I don't think I needed deprogramming as much as I needed to get away from the Harrises," Miss Hearst replied. "The more I talked to psychiatrists, I just started breaking down. I started realizing that I was terribly confused." But it took her a couple of years to face fully the fact that she had been a victim of coercive persuasion and sensory deprivation, because from childhood she had been instilled with a disdain of psychiatry for the resolution of personal problems. "My sisters and I had been brought up to believe that we were responsible for what we did and could not blame our transgressions on something wrong inside our heads . . . ," she explained in her autobiography. "In my mind now, I was a 'bad girl' for doing all that and now would have to be punished."

In March 1976 Steven Soliah, the only SLA member tried for the Carmichael bank robbery, was acquitted, because the government tried and failed to prove that he had been inside the bank despite the fact that Miss Hearst, testifying secretly under "use immunity," told the prosecutors repeatedly that he had been an outside backup. In August 1976 the Harrises were sentenced to eleven years to life in prison on multiple state counts of robbery, felonious assault, and kidnapping for the crimes beginning with the incident at Mel's Sporting Goods, and two years later they were given additional sentences of one to twenty-five years for the kidnapping of Patricia Hearst. Their sentences were later modified by the Community Release Board, which scheduled their release for 1984. On the state charges, Miss Hearst was sentenced on May 9, 1977 to five years' probation.

More serious was the federal indictment of Miss Hearst on charges of armed robbery and the use of a firearm in the commission of a felony in the Hibernia Bank case. Her defense, headed by the famous, flamboyant F. Lee Bailey, was, in her description, "disastrous," culminating in a closing argument "that just didn't say anything about reasonable doubt, just sort of, 'Gee, don't convict her.'" The prosecution's surprise trump was an Olmec Indian monkey-head charm that William Wolfe had given Miss Hearst. Notwithstanding her protests that she had kept the charm because of its archeological value, her retention of it throughout her travels as a fugitive was construed as a contradiction of her testimony that she had been Wolfe's "property," not his lover, and that she "hated" him. The damage to her credibility was incalculable.

Found guilty on both counts, Miss Hearst was provisionally sentenced on April 12, 1976 to maximum terms of twenty-five years for the robbery and ten for the use of a firearm. Her final sentencing, on September 24, 1976, was to two concurrent terms of seven years each. After fourteen months in prison, she was freed on bail pending appeal in November 1977. Following her reincarceration in May 1978, after the United States Supreme Court declined to hear her case, a national Committee for the Release of Patricia Hearst drew a wide cross-section of national support, including forty-eight Congressmen who signed a petition circulated by United States Representative from California Leo F. Ryan. In November 1978 Ryan was assassinated in Guyana by a member of the California-based People's Temple cult, and in the wake of his assassination the mass suicide-murder of the population of some 780 men, women, and children in the cult's commune in Jonestown, Guyana was carried out under the orders of its leader, the Reverend Jim Jones. The dramatic demonstration of mass brainwashing at Jonestown shocked Americans and probably contributed indirectly to a new understanding of Patricia Hearst's strange story. In any case, there was a swing in public opinion, away from the view of Miss Hearst as a spoiled rich girl, paradigmatic of a rebellious, ungrateful generation, to that of "an innocent who had been sacrificed to purge the sins of a troubled society," as Shana Alexander put it in her book *Anyone's Daughter* (1979). Miss Hearst was freed on February 1, 1979, three days after President Jimmy Carter commuted her sentence to the time she had thus far served—one and one-half months short of two years.

Two months after her release, Patricia Hearst married Bernard Shaw, a San Francisco policeman she had met in 1976, when he was serving as one of her bodyguards. Miss Hearst (who retains her maiden name) and her husband live with their one-year-old daughter, Gillian Catherine Hearst-Shaw, in a Spanish-style house in La Honda, California that is equipped with the best electronic security system available. In addition, Miss Hearst has the protection of two German shepherd dogs.

Patricia Campbell Hearst is small and slender (she weighed just eighty-seven pounds at the time of her capture), with brown hair, brown eyes, a warm smile, and a manner much less shy than before her kidnapping. When Lawrence Grobel interviewed her for *Playboy*, he found her to be "everything [he] had expected . . . arrogant, conservative, forceful [and] yes, funny and likeable." In 1979 Miss Hearst worked briefly as a dog trainer, and she has since devoted much of her time to fund raising for a San Francisco child-care center. She and her husband have a second house in the redwoods on the Pacific shore, and they often go hunting at the Hearst ranch at San Simeon. Among Miss Hearst's other recreations are horseback riding, gardening, and entertaining relatives and close friends, including Father Ted Dumke, the Episcopal priest who headed the "Free Patty" campaign. According to her husband, she is "a fabulous cook." She reads a range of magazines, from *Time* and *People* to *Good Housekeeping, House Beautiful,* and *Connoisseur*, and her taste in movies runs to escapist fare, such as *Star Trek* and *The Muppet Movie*. A liberal before her kidnapping, she is now a conservative in her mother's grain, for President Ronald Reagan and against the Equal Rights Amendment because she believes its simplistic wording will result in "cases in court for years."

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Hesburgh, Theodore M(artin)

May 25, 1917- Roman Catholic clergyman; university president. Address: University of Notre Dame, Notre Dame, Ind. 46656

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Over a period of three decades, Theodore M. Hesburgh C.S.C., the longest reigning of current major American university presidents, has raised the University of Notre Dame from a glorified Catholic liberal arts undergraduate school to a status in academe equal to that of its football team in the annals of sport. Extracurricularly, the public-spirited Father Hesburgh has become a national figure, through his work in religious ecumenicism, with philanthropic foundations, and for the federal government. His most conspicuous national role was with the United States Commission on Civil Rights, on which he served, outspokenly, for fifteen years and which he chaired from 1969 to 1972. Thirteen years ago, George N. Schuster, the former president of Hunter College, who was spending his retirement as assistant to Hesburgh, was asked to sum up the priest's achievements at Notre Dame. Schuster replied simply, "He has taken this university into the mainstream of American life."

Of German and Irish descent, Theodore Martin Hesburgh was born in Syracuse, New York on May 25, 1917 to Theodore Bernard Hesburgh, an executive with the Pittsburgh Plate Glass Company, and Anne Marie (Murphy) Hesburgh. He has a brother, James, the vice-president for international relations of the Wheelbrator Corporation of Mishawaka, Indiana, and two sisters, Mrs. Robert O'Neill of Cazenovia, New York and Mrs. John Jackson of Syracuse, New York. A third sister died in 1957.

Hesburgh's aspiration for the priesthood dated from the age of four. He received his primary and secondary education in Catholic schools in Syracuse, including Holy Rosary High School, where he was third in his class and acted in student dramatic productions. A Jesuit priest who was a friend of the family wanted him to enter the Society of Jesus, but, through a passing acquaintance with a member of the Congregation of Holy Cross (in Latin, Congregatio Sancta Cruce, hence the initials C.S.C. appended to the names of its priests and brothers), he was drawn to that smaller religious community, the French-founded group that established the University of Notre Dame in South Bend, Indiana in 1842.

Upon his graduation from high school in 1934, Hesburgh matriculated at Notre Dame, which was then best known beyond the undergraduate level for theology, medieval studies, and biological research. After a year in the Holy Cross minor seminary at Notre Dame and another year in the congregation's novitiate—at the end of which he took his vows of poverty, chastity, and obedience—he went to the Gregorian University in Rome, Italy, in 1937, receiving his B.A. degree in 1940. He then studied theology for two years at the Holy Cross major seminary in Washington, D.C. He was ordained a priest on June 24, 1943.

While doing postgraduate work in theology at the Catholic University of America in Washington, D.C., beginning in 1943, Hesburgh served as chaplain at the National Training School for Boys, a Washington reformatory, and as an auxiliary Army chaplain at Fort Myer, Virginia. He took his doctorate in theology at the Catholic University in 1945 with a dissertation that was published under the title *The Theology of Catholic Action* by Notre Dame's Ave Maria Press in 1946. In that work, Hesburgh traced the revival in modern papal documents of the importance of the lay apostolate, which is, in many cases, as Hesburgh pointed out, "the sole point of contact between the saving message of Christ and the secularized world." He further pursued that point in *God and the World of Man* (University of Notre Dame Press, 1950).

Hesburgh volunteered for missionary work abroad, but his superiors in the Congregation of Holy Cross in 1945 instead assigned him to Notre Dame University as a teacher of religion and the chaplain to the World War II veterans on campus. Those positions put him in close touch with the students and their problems, including the difficulty many had in adapting to the minute regulation of student life then in effect at Notre Dame. Visits to nearby South Bend were strictly monitored; students had to sign in and out of dormitories; lights went out at midnight; there were frequent bed checks; and attendance at Mass at least three times weekly was obligatory. The punishments for violations included weekend confinement and withdrawal of tickets to football games.

Thus at an early date Hesburgh became intimately aware of smoldering student alienation and the administration's potential to inflame it inadvertently. As priest, professor and, beginning in 1948, head of the department of religion, he was a strong student advocate. Wanting a student liaison, Father John J. Cavanaugh, then president of the University, promoted him to executive vice-president in 1949, when Hesburgh was thirty-two. Hesburgh accepted the promotion reluctantly, explaining later, as quoted by Thomas J. Fleming in the New York Times *Magazine* (March 1969): "I never wanted to be an administrator, but I have this vow of obedience."

When Father Cavanaugh retired in 1952, Hesburgh was named to replace him. One of Hesburgh's first innovations as president was a new liberal arts curriculum, introduced in 1954. In the following years, campus rules were reduced by four-fifths: the midnight dormitory curfew and the Mass checks were eliminated, and an "open campus" policy expanded the students' rights to invite lecturers of their choosing to Notre Dame. However, when emboldened undergraduates went so far as to demand the elimination of virtually all rules and the removal of rectors and prefects, Hesburgh drew the line firmly, and in a public letter similar to a more famous one he would issue in 1969, gave the students the option of accepting the remaining rules or leaving.

Early on, Hesburgh shook up the university's administration, surrounding himself at all levels with the men who could best work with him toward the goal of raising Notre Dame to the level of, say, a Princeton. (Princeton University, in fact, seems to have been the specific secular exemplar he had uppermost in mind.) His most important recruit was Edmund Joyce Jr., C.S.C., a priest with an extraordinary talent for fund-raising, who was made executive vice-president. With Joyce's help, Hesburgh increased Notre Dame's outside funding during the 1950's, and in 1960 he launched the first of several successive major fund-raising campaigns. Within the first twenty-five years of his presidency, $150,000,000 was raised, in the form of government and foundation grants as well as gifts from individuals, most of them members of the intensely loyal and generous Notre Dame Alumni Association. The money made possible the construction of more than twenty new buildings on the campus, including the $9,000,000 fourteen-story Memorial Library, the world's largest college library building; a $3,000,000 computer center; a $2,200,000 radiation research center; and a complex to house the ecumenical Institute of Religious Studies, a project promoting "conversation" among representatives of the world's major religions. It also went into endowed professorships, new faculty positions, higher salaries, expansion of the colleges of engineering and science, strengthening of the long-weak social science programs, creation of a psychology department and a Graduate School of Business and Public Administration, and funding for the Center for the Study of Man in Contemporary Society and the Center for the Study of Civil Rights, among other special research projects.

The position of "public trust" assumed with the acceptance of huge amounts of public monies was one of the reasons given by Hesburgh for the change in the governing structure of Notre Dame in May 1967, when operating control of the university passed from exclusively clerical hands to a predominantly lay board of trustees. (It was the first Catholic university in the world to complete such a transition.) Another reason was Vatican Council II's call for a greater role for the laity in the church and its institutions. Notre Dame had become a nerve center for the liberating repercussions of the council, and Hesburgh, while recognizing the "magisterium" in Rome, differentiated that doctrinal teaching authority of the church from the role of the Catholic university, where theology must have "free dialogue with all other disciplines [or] the university will never really be Catholic." He supported the right of Father James T. Burtchaell, the head of the theology department, to question Pope Paul VI's encyclical against all "artificial" birth control, and he did not silence a far more radical theologian, Father John Dunne.

Hesburgh was one of the few presidents of major American universities to survive the student rebellion of the late 1960's, when campuses across the country were disrupted by agitation for university reform, black studies programs, and the separation of the academic community from the military-industrial complex in general and the Vietnam war effort in particular. In February 1969, when the disturbances were at their height nationwide, he issued an open letter to faculty and students offering an ultimatum: "Anyone or any group that substitutes force for rational persuasion, be it violent or nonviolent, will be given fifteen minutes of meditation to cease and desist. They will be told that they are, by their actions, going counter to the overwhelming conviction of this community as to what is proper here. If they do not within that period cease and desist, they will be asked for their identity cards. Those who produce these will be suspended from this community as not understanding what this community is. Those who do not have or will not produce identity cards will be assumed not to be members of the community and will be charged with trespassing and disturbing the peace on private property and treated accordingly by the law."

Reactions to the ultimatum varied. On the Notre Dame campus, the student government condemned Hesburgh, and there was resentment among many of the faculty—but the result was, nonetheless, peace. The president of a prominent liberal arts college in the East, ignoring the fact that Hesburgh's statement was effective, called it "a simplistic approach," and an administrator of a state college in California said, "If we had taken that stand, the place probably would have burned down." When the Nixon Administration in Washington attempted to invoke his letter as a clarion call for hardline suppression of campus upheavals, Hesburgh wrote an even more astute epistle to Vice-President Spiro Agnew, cautioning against overreaction to student disorders and opposing government interference in university affairs.

In the years following the confrontation with the students, Hesburgh noticeably softened as a university administrator while hardening his view of American policy abroad. He called for a replacement of the military draft with a national service system allowing young men to opt for work in the Peace Corps and the like and condemned the American incursion into Cambodia, and after the massacre of antiwar students at Kent State and Jackson State universities he was the main speaker in a protest rally at Notre Dame. A petition endorsing his speech, circulated by students, was signed by 26,000 people in the South Bend area. In a sermon at Mass in the campus church a week after the rally he characterized those in the federal administration intent on continuing the Vietnam war as "mental midgets." Within the university itself, he brought student representation into committees at all levels. In the most important response to student demand, Notre Dame became coeducational in 1972.

Meanwhile, from the beginning of his presidency of Notre Dame, Hesburgh in his contact with the American secular establishment had made an extraordinarily favorable impression. "It wasn't just charm," George N. Schuster once explained. "It was also his ability to think clearly and to the point." In 1954 Hesburgh joined the board of the National Science Foundation, and later he became chairman of the board of trustees of the Rockefeller Foundation; a member of the Carnegie Commission on the Future of Higher Education; a trustee of the Carnegie Foundation for the Advancement of Teaching, the Woodrow Wilson National Fellowship Foundation, the Institute of Internal Education, the Nutrition Foundation, and the United Negro College Fund; and a director of the American Council on Education, the Freedoms Foundation, the Valley Forge Foundation, and Adlai Stevenson Institute for International Affairs. The most controversial of his corporation affiliations has been that with the Chase Manhattan Bank. When he joined the board of directors of Chase Manhattan in 1972 some liberal Catholics charged him with unseemly collusion with business interests, and some Chase stockholders questioned the appointment of a man who owned no stock himself. In the latter connection, when David Rockefeller, then the chairman of the Chase board, pointed out that Hesburgh's religious commitment prevented him from accruing material wealth, one critic, as quoted in *People* (September 26, 1977), responded testily, "We stockholders have not taken a vow of poverty."

The most important of Hesburgh's extra-curricular posts have been with the federal government. Not wanting "to become a sort of Cardinal Richelieu," he turned down offers from President Lyndon B. Johnson to head the space program, from President Richard Nixon to head the poverty program, and from President Jimmy Carter to fill a high post in Latin-American affairs. Believing that "racism is the key problem in America," he did, however, accept an appointment by President Dwight D. Eisenhower to the United States Commission on Civil Rights in 1957. Over the years, Hesburgh was the most vocal member of the commission, a fact recognized by President Richard Nixon when Nixon named him chairman of the watch-dog panel in 1969. Disagreements with the Nixon Administration regarding the pace of integration and the Administration's antibusing policy led to a demand for Hesburgh's resignation by top aides to President Nixon, however, and after a fruitless attempt to breach the wall of White House staffers and discuss the matter with Nixon, Hesburgh reluctantly submitted his letter of resignation, in 1972.

Under the Administration of President Jimmy Carter—with whose human rights policy he felt a special affinity—Hesburgh became chairman of the Overseas Development Council, concerned with helping developing countries. As such, he headed the American delegation to the United Nations Conference on Science and Technology for Development in Vienna, Austria in August 1979. He was also chairman of the Select Commission on Immigration and Refugee Policy, created by Congress in 1978. In December 1980 the commission voted to recommend amnesty for illegal aliens already in the United States and civil and criminal penalties for employers hiring illegal aliens in the future. Those recommendations were incorporated in the commission's final report, issued on February 26, 1981. In introducing the report, Hesburgh said, "We recommend closing the back door to undocumented/illegal migration" while "opening the front door a little more to accommodate legal migration in the interests of this country." In 1982 Hesburgh was an official observer at the constituent assembly elections in El Salvador. In the same year, he joined with other American clergymen in warning of the dangers of the arms race and calling for limitation of nuclear weapons.

The poles of Hesburgh's expertise were manifested back in 1967, when, in a single trip abroad, he was the Vatican's representative at sessions of the International Atomic Energy Agency and a participant in meetings with Jewish, Orthodox, and Protestant scholars at the Ecumenical Institute for Advanced Theological Studies in Jerusalem, which he had helped found. As president of the International Federation of Catholic Universities, and as a supervisor of or participant in various curricula studies, from the parochial level on up, he exerted a wide influence in opening Catholic education to the spirit of free inquiry.

Hesburgh's ecumenical concern was evident in the addresses collected in *Thoughts IV* (University of Notre Dame Press, 1968), including one on the Great Schism of the fourteenth and fifteenth centuries. Previously he had published *Patterns for Educational Growth* (University of Notre Dame Press, 1958), *Thoughts for Our Times* (University of Notre Dame Press, 1962), *More Thoughts for Our Times* (University of Notre Dame Press, 1965), and *Still More Thoughts for Our Times* (University of Notre Dame Press, 1966). His subsequent books were *Thoughts V* (University of Notre Dame Press, 1969), *Patterns for Lifelong Living* (Jossey-Bass, 1973; written with Paul A. Miller and Clifton R. Wharton Sr.), and *The Humane Imperative: A Challenge for the Year 2000* (Yale University Press, 1974). A recurring theme in those books, mostly collections of addresses, was the moral aspect of education, the need for inculcating a sense of justice and service to mankind.

In *U.S. Self-Interest and International Moral Imperatives* (Center for the Study of Democratic Institutions, 1974), Hesburgh argued that "we must not sustain affluence in the United States at the expense of human development elsewhere." The addresses brought together in *The Hesburgh Papers: Higher Values in Higher Education* (Andrews and McMeel, 1979) included "The Catholic University and Freedom," "The Moral Purpose of Higher Education," "The Civil Rights Revolution," "The Lessons of the Student Revolution," and "Education in the Year 2000." Writing in the *Library Journal* (June 15, 1979), Barbara Zelenko described some of the pieces as "interesting and practical" but most as "lofty and above-it-all, the values they define too broadly defined to make exciting reading."

By 1977, Hesburgh had raised Notre Dame's endowment from $8,000,000 to $120,000,000. In that year he launched his most ambitious fund drive ever, for $130,000,000. With that money, he hoped to be able to raise the university's graduate school from its place among the top thirty American universities (the rank given it at that time by the American Council on Education) to the top ten. The enrollment of Notre Dame now stands at approximately 6,700 on the undergraduate level and 1,800 on the graduate level. Ninety-five percent of the students are Catholic. The faculty of 750 is 90 percent lay and two-thirds Catholic. Degrees are offered in eighty-five disciplines, including law.

Although his black hair has turned gray, Theodore M. Hesburgh's maternal black-Irish inheritance is still evident in his dark eyes. Because of tendonitis, he has often worn a copper bracelet. Even tempered but intense and energetic, he is a marathon conversationalist, with an extraordinary memory for facts and a wide array of subjects on which he expresses opinions as strong as his lower jaw. "A doer, not a tormented intellectual," as one close friend has described him, he used to be on the road, on government or foundation business or fund-raising, a hundred or more days a year, giving rise to a campus joke about the difference between God and him: "God is everywhere; Father Ted is everywhere but Notre Dame." But since his resignation from the Commission on Civil Rights ten years ago, he has been able to spend more time on campus.

After saying Mass, Hesburgh arrives at his office usually late in the morning, picks up steam as the afternoon progresses, and works into the middle of the night in his tiny room in Corby Hall—the same room he moved into in 1945. Interviewers and other guests have observed him playing Beethoven or ballet music on his stereo and relaxing with a cigar or cigarette and a cup of coffee or a liqueur glass of Grand Marnier. Summers, he likes to go fishing at a camp the Congregation of Holy Cross owns. Hesburgh's myriad honors include the United States Medal of Freedom, bestowed on him by President Lyndon B. Johnson in 1964, the Meiklejohn Award of the American Association of University Professors, the Charles Evans Hughes Award of the National Conference of Christians and Jews, and the Liberty Bell Award of the Indiana Bar Association. He has over ninety honorary degrees, including one from Columbia University in 1961 that carried the citation: "Mediocrity and social injustice have long been your chosen adversaries, enlightened understanding your goal, and your armor a determination to lift man's spirit to nobler things."

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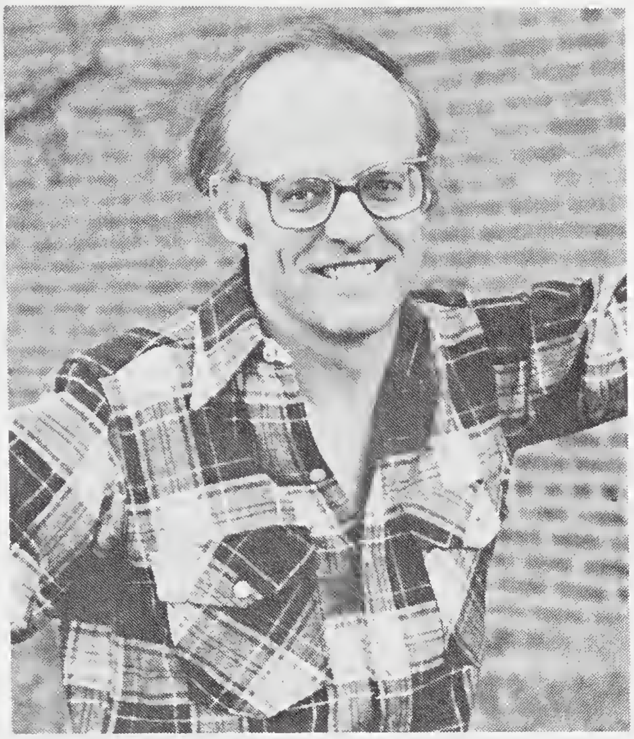

Hoagland, Edward (Morley)

Dec. 21, 1932- Writer. Address: b. c/o Random House, 201 E. 50th St., New York City, N.Y. 10022; h. "Westbeth," 463 West St., New York City, N.Y. 10014

John Leonard, a cultural critic for the New York *Times*, once remarked that Edward Hoagland could make him read about subjects in which he was completely uninterested, "like tugboats and the Golden Rule." Hoagland belongs to that small and select company of contemporary writers who have made their reputations on the strength of their mastery of an endangered and often unprofitable literary species—the personal essay. His writing career began in 1956 with the publication of *Cat Man*, the first of three novels about social misfits, but it was not until he turned his attention to nonfiction in the late 1960's that he found both critical approval and popular acceptance. In *Notes from the Century Before*, a captivating journal of his wanderings in the wilds of northwestern Canada, and in *The Courage of Turtles*, the first of his four collections of circuitous and capricious personal essays, he demonstrated the virtuosity, intelligence, imagination, and special knowledge that led Anatole Broyard to describe him as "a lyric poet of the homely, a traveling salesman of the natural."

Edward Morley Hoagland was born in New York City on December 21, 1932 to Helen Kelley (Morley) and Warren Eugene Hoagland, a financial lawyer whose employers over the years included Standard Oil of New Jersey and the Defense and State Departments of the United States government. Hoagland's parents were descended from old American families, his mother from prosperous Midwestern merchants, his father from enterprising farmers who could trace their origins back to Dutch settlers in eighteenth-century Brooklyn, New York. When he was eight he moved with his family from the city to New Canaan, Connecticut, a fashionable community of large homes and country estates, where he occasionally staged quiet protests against his privileged lifestyle of servants, exclusive clubs, obligatory golf lessons, and vacations at swank summer resorts.

Hampered by a severe stutter, Hoagland shunned potentially embarrassing social situations, preferring to explore the woods near his home. There he observed the behavior of deer, studied turtles, frogs, and fish in the freshwater ponds, and tramped with his dogs. Because of an allergy to fur, he also kept alligators as pets. "I could hardly talk as a child," Hoagland told Dennis Duggan in a *Newsday* interview (June 6, 1976), "but I found I could communicate with animals wihout stuttering. So from the age of about ten years on I became very close with animals."

Hoagland attended St. Bernard's School, a private elementary day school in New York City, and Deerfield Academy in Deerfield, Massachusetts. After graduating from Deerfield in 1950, he enrolled at Harvard University, where he studied literature with some extraordinary teachers, among them Thornton Wilder, John Ciardi, Alfred Kazin, Archibald MacLeish, who taught him "how to be usefully sane," as he put it, and John Berryman, from whom he learned "how to be healthfully crazy." In his spare time he read many socialist or liberal publications and roamed all over Boston, covering up to fifty miles a week. During the summers he worked in a tuna fish cannery or as a lion keeper in the menagerie of Ringling Bros. and Barnum & Bailey Circus. When he had saved up enough money, he hitchhiked around the country, staying overnight in flophouses often enough to be able to write, with some authority, a college term paper about life on skid row.

As Geoffrey Wolff observed in his introduction to *The Edward Hoagland Reader* (Random House, 1979), Hoagland's speech impediment affected his choice of a career as well as his personality: it made him an outsider, a naysayer, a keen observer of the world about him, and, perhaps most important, an accurate reporter. "Being in these vocal handcuffs made me a devoted writer at twenty," Hoagland once wrote. "I worked like a dog choosing each word." When asked to comment on his development as an author for the New York *Times Book Review*'s series "The Making of a Writer" (October 4, 1981), Hoagland recalled that he had written his first poem, about a frog "whose man-shape and thin skin in a dangerous, adventurous world had touched [his] heart," at the age of nine. Encouraged by his English professors at Harvard, he completed the rough draft of his first novel, *Cat Man*, in 1954, the year he took his A.B. degree. The novel, which won him the Houghton Mifflin Literary Fellowship for 1955, was published by that house early in the following year.

Drawn from his experiences as an animal handler for Barnum & Bailey, *Cat Man*, the first of what Hoagland has labeled his "documentary novels," is a behind-the-scenes look at life in a traveling circus. It tells the story of Fiddler, an assistant to the lion trainer, who, in Hoagland's words, dreams of becoming a part of the "glory and grace and freedom and beauty" that surround him. Instead, he is viciously torn to pieces by the lions. Widely reviewed for a first novel, *Cat Man* caused a considerable stir among literary critics, many of whom objected to its graphic descriptions of the life of a roustabout. Nevertheless, most reviewers recognized in the tightly constructed narrative and perceptive observations of the sights, sounds, and smells of the circus the makings of a first-rate writer of fiction.

Meanwhile, Hoagland completed a two-year stint in the United States Army. He spent most of his tour of duty at Valley Forge Army Hospital in Phoenixville, Pennsylvania, where he was a laboratory technician. Following his discharge from the service in 1957, Hoagland returned to New York City. Delighting in the crowds and variety of urban life, he became a confirmed "city rat," the title of an essay he wrote some years later in which he predicted that he would never lose his "New Yorker's grimace, New Yorker's squint, and New Yorker's speed." Cut off financially by his father, who disapproved of his career, Hoagland struggled to make a living as a writer. At that time, as he explained in his essay "On Not Being a Jew," (*Commentary*, April 1968), there were three literary establishments in New York: Southern, *New Yorker* magazine, and Jewish. As a WASP, he wrote, "I was told in print and occasionally in person that I and my heritage lacked vitality, that except perhaps for a residual arrogance the vitality had long ago been squeezed dry—if in fact it had ever existed in thin blood like mine. I was a museum piece, like some State of Mainer, because I could field no ancestor who had hawked copper pots in a Polish *shtetl*." Despite the odds, he managed to publish an occasional short story in a literary magazine or in such popular periodicals as *Esquire*, and in 1960 Crowell published his second novel, *The Circle Home*, a compassionate account of a washed-up prize fighter's futile attempt to stage a ring comeback. Brutally beaten in a training bout, a demoralized Denny Kelly takes to the road and, haunted by thoughts of the wife and child he deserted, drifts around the country. Told in spare, staccato prose style that reminded some reviewers of Ernest Hemingway's, *The Circle Home* earned Hoagland critical praise for its vivid re-creation of daily life at the "Better Champion's Gym," a hangout for hopeful young fighters, cynical has-beens, and fast-talking managers.

Hoagland's promising career as a novelist suffered a setback with the publication, in 1965, of *The Peacock's Tail* (McGraw Hill), a meandering story about Ben Pringle, a maladjusted, down-on-his-luck young WASP who finds fulfillment among the social outcasts who inhabit a seedy hotel on Manhattan's multiracial Upper West Side. Although the book is enlivened in spots by some colorful episodes and by carefully drawn characterizations of eccentric personalities, it was generally dismissed by the critics as a mistaken, overwritten attempt to balance Pringle's reserve and alienation with the earthiness and exuberant camaraderie of the city's ethnic minorities.

Disappointed by the negative reaction to *The Peacock's Tail*, which he has described as a critical and artistic failure, and devastated by the breakup of his marriage to Amy J. (Ferrara) Hoagland, whom he had wed in 1960, Hoagland headed, in the summer of 1966, for northwestern British Columbia, an Arcadian wilderness area he had first explored on his honeymoon trip. In search of a modern counterpart to the nineteenth-century American frontier, Hoagland covered hundreds of miles, by river and backwoods trail, pausing to interview about eighty grizzled old-timers—Indians, trappers, prospectors, homesteaders, and explorers. Along the way he discovered, to his delight, that "their consistency, growing out of the gaiety and long labor of opening a new country to settlement, gave the experience a coherence [he] hadn't expected." *Notes from the Century Before: A Journal From British Columbia*, his remarkable record of that experience, was published, to critical approval, by Random House in 1969. Typical of its enthusiastic reception was R. W. Flint's assessment for the *New York Review of Books* (September 11, 1969). Flint called the book "a gem of atmospheric painting and imaginative anthropology." Its "beautifully woven, highly concentrated" structure reminded him of "an evening of John Cage's music, composed of the harmonies born (sometimes) of anarchic pleasure." Acclaimed by others for its eloquence, incisive observations of people and places, self-revelatory digressions, and implicit warning against the impending destruction of such Eden-like wildernesses, *Notes from the Century Before* proved to be the turning point in Hoagland's career.

"I had published four books at four-year intervals, spending about an hour of work for every ten words that appeared," Hoagland wrote in the introduction to his fifth book, *The Courage of Turtles* (Random House, 1971), "and while I didn't begrudge the time spent laboring on my style, it seemed I wasn't saying enough. . . . I wondered whether trying more subjects might not stretch my legs." His stretching took the form of essays that began appearing regularly in the late 1960's in such publications as the *Village Voice*, *Commentary*, *Harper's*, and the *New American Review*, among others. The essays, most of them perceptive commentaries on contemporary American life, soon won Hoagland a wide and attentive readership. "It was a happy, fluent interlude," he continued in his introduction to *The Courage of Turtles*. "Partly, I was writing an autobiography, and this was a relief; some of what I was saying had been bottled up. Also, publishing short frequent pieces was a change—I was being *read* every couple of months, an astonishing experience." Fifteen of those essays, more than half of them originally published in the *Village Voice*, were collected in *The Courage of Turtles*.

Like Hoagland's three subsequent collections of essays, *The Courage of Turtles* ranges leisurely over a remarkable variety of subjects: tugboat crews in New York harbor, a state fair in Vermont, the struggle of turtles to survive in a hostile urban environment, taxidermy, boxing, bears and wolves, cowboys on the rodeo circuit, and childbirth. The thread tying those diverse subjects together, Guy Davenport concluded in his review for *Life* magazine (January 29, 1971), was Hoagland's solicitous concern for the "orphaned and dishonored . . . , for turtles, bears, and other settled individualists that cannot speak for themselves . . . , for all that are dumb and threatened." Davenport especially admired the author's "wonderfully old-fashioned, spacious, generous, clear mind." "Good writing begins in curiosity, proceeds with uncompromising honesty and ends in a solid, blunt truth," Davenport wrote. "This might describe Mr. Hoagland's robust prose exactly." Other critics joined Davenport in a chorus of welcome to what one of them described as the "fine and ironic intelligence" operating within the confines of the personal essay.

Having found his *métier*, Hoagland has continued to write essays for leading magazines and newspapers, and his publisher, Random House, has periodically gathered up some of them for publication in book form in *Walking the Dead Diamond River* (1973), *Red Wolves and Black Bears* (1976), and *The Tugman's Passage* (1982). In 1969 he bought an eight-room, turn-of-the-century farmhouse on 100 acres of woodland near the town of Barton in northern Vermont. As he reported in an essay entitled "Home Is Two Places," he has contrived to lead two lives ever since, and in the opinions of most critics, he writes about both with insight and relish. The nineteen essays that comprise *Walking the Dead Diamond River*, for example, reflect the city-country division in almost equal parts: in New York, he was moved to comment on such topics as go-go dancers in sleazy waterfront bars, the women's liberation movement, jury duty, dogs as urban pets, the "assassination impulse," circus clowns, and boxing gyms—what he called "the attractions and traumas of what passes for civilization"; in Vermont he turned his attention to "the lures and pitfalls of isolation"—his taciturn, self-reliant neighbors, a nearby commune, mountain lions, Maine lumbermen, deer and coyotes. The title essay describes a hike in the New Hampshire woods taken in the company of a state fish and game warden who was counting the ruffed-grouse population. "I'm lucky I wasn't born a few centuries ago," Hoagland wrote afterwards. "For the sake of the exultancy I feel in wild places I probably would have tried to get in on some of the explorations, and as I'm not that strong physically, I would have been one of the substantial number in almost every party who died."

Perhaps because Hoagland's essays first became popular at a time of heightened awareness of and interest in ecology and environmental conservation, critics inevitably have focused on his "country" essays, some of which they have compared favorably to the writings of Henry David Thoreau. Their impressions of Hoagland as primarily a "wilderness writer" were reinforced in 1978, when he was hired by the New York *Times* to succeed the late Hal Borland as the editorial page's anonymous nature writer. A few of Hoagland's evocative seasonal meditations for the *Times* are included in *The Tugman's Passage*.

Although Hoagland readily acknowledged to John F. Baker during a *Publishers Weekly* interview (May 24, 1976) that the "pigeonhole" term "nature writer" had been a "useful" attention-getter, he maintained that it was "not totally accurate." The one important trait that he shared with the naturalists, he said, was "the sense of organic wholeness . . . , that feeling that everything is related to everything else." Personally, he feels more kinship with Montaigne and Ivan Turgenev, whose *A Sportsman's Sketches* he especially admires, than with Thoreau. "I like to know a certain amount about a wide variety of subjects, rather than everything there is to know about one . . . ," he told Baker. "The only way to be a citizen of the world is to be at home in several."

"Whether his subject is houses in Louisiana or the ratio of a man's income to the number of dogs he owns," Peter S. Prescott observed in his review of *Red Wolves and Black Bears* for *Newsweek* (May 10, 1976), Hoagland "is apt to hop around through history, geography, natural science, personal experiences, anecdotes told him by friends, the immediate focus of attention shifting every two or three paragraphs, as he adroitly develops tiny essays within the longer ones." Hoagland's best essays, added another reviewer, are "like a trip with no particular destination." Others attributed the writer's appeal to his brilliant flashes of style, his "natural scientific curiosity" and "abiding respect" for fact, his acute powers of observation, and his unusual ability to empathize, to imagine what it is like to be a wolf or a frog or a big cat in a circus, or an aging eccentric, like the septuagenarian sideshow performer who earns his living by diving from a forty-foot-high platform into a pool of water one foot deep.

Although Hoagland has admitted in his essays that during the 1960's he participated in civil rights marches and antiwar demonstrations and even defiantly mailed his draft card to President Lyndon B. Johnson, he takes no fixed political position in his articles. Yet, as Geoffrey Wolff has pointed out, he is "a social critic" in the broadest sense of the term. A self-proclaimed "brassbound optimist by habit," he simply prefers subject matter that he can "rejoice in" rather than "deplore" and "savage with ironies," as he once expressed it.

In 1979 Hoagland published his second travel journal, *African Calliope: A Journey to the Sudan* (Random House), a discursive, highly personal account of his experiences in the continent's largest nation during a four-month visit in the winter of 1976-77. Having chosen the Sudan "because of its almost unequaled variety, and because it seldom has been written about," Hoagland traveled across the Sahara Desert and through equatorial mountain forests, stopped at tribal villages and nomad camps as well as at larger cities, including the capital, Khartoum, and questioned Arab traders, tribesmen, American expatriates, Western businessmen, international aid officials, missionaries, and others. The abject poverty eventually took its toll on him, and he left the country "weary of the whole African calliope—that nagging, pulsing musical din that has been reverberating strongly without letup for thousands of years before you arrive and will be continuing without any respite for sickness or fatigue long after you have left the earth." *African Calliope*, which Walter Clemons, in his *Newsweek* review of September 24, 1979, rated "the subtlest and most ambitious book Hoagland has written," was a 1979 National Book Critics Circle Award nominee in nonfiction.

In addition to the works mentioned, Hoagland is the author of a handful of short stories, most of them published in the 1960's in such magazines as *Esquire*, the *New American Review*, *Transatlantic Review*, and the *New Yorker*, dozens of book reviews, the majority of them for the New York *Times*. Some of his essays were collected and published in Great Britain by Barrie and Jenkins in 1974 under the title *The Moose on the Wall: Field Notes From the Vermont Wilderness*. Hoagland was an instructor at the New School for Social Research in New York City during the 1963-64 academic year. He has also held part-time teaching appointments at Rutgers University, in 1966, Sarah Lawrence College, in 1967 and 1971, City College of the City University of New York, in 1967 and 1968, the University of Iowa, in 1978, and Columbia University, in 1980. His honors include a Longview Foundation Award in 1961, an American Academy of Arts and Letters traveling fellowship in 1964, Guggenheim fellowships in 1964 and 1975, an O. Henry award in 1971, and in 1972 a literature citation from the Brandeis University Creative Arts Awards Commission and a New York State Council on the Arts award. He received the Harold D. Vursell Award of the American Academy of Arts and Letters in 1981, and the following year he was elected to membership in that organization.

Though his travels across rugged terrain demand stamina and endurance, Edward Hoagland has made no secret of the fact that because of his slim physique and city-bred constitution, he is often subject to weariness, intestinal maladies, and bouts of depression and loneliness. At his Vermont house, which is without electricity, he spends most of his time outside, but he is not a "back-to-the-earth" man. "I don't aim to be self-sufficient—I don't even garden," he told one interviewer. "I just stock up at the supermarket like everybody else." He neither hunts nor fishes, but occasionally camps out overnight with a friend. On his daily walks in the woods he is usually accompanied by a dog and a goat. "Their responses are so different," he has explained. "Since the dog is a carnivore and the goat a herbivore, they give you wholly different ideas of nature." Among contemporary writers, he admires John Updike and Philip Roth. On March 28, 1968 Hoagland married Marion Magid, the managing editor of *Commentary* magazine. They have one daughter, Molly. When the Hoaglands are in New York City, they make their home in West Greenwich Village.

Although Hoagland finds the essay to be, as he said in *World Authors 1970-1975* (1980), "somehow a freer form" than fiction, he has not abandoned his ambitions as a novelist. "I have not yet become aware of bumping my head against some sort of ceiling to my talent," he remarked. "The writer's task of exploring his capacities and regions of responsiveness remains a fairly happy one. I . . . find in myself some of the versatility that went with the old-fashioned vocation of man-of-letters."

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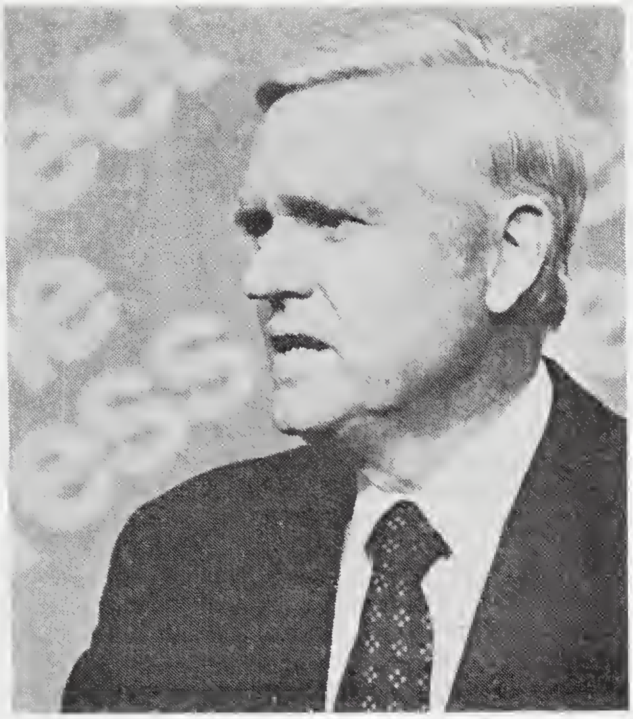
Hollings, Ernest F(rederick)

Jan. 1, 1922- United States Senator from South Carolina. Address: b. 115, Russell Senate Office Building, Washington, D.C. 20510; h. 112 Custom House, 200 E. Bay St., Charleston, S. C.

An increasingly influential United States Senator, Ernest F. ("Fritz") Hollings is a moderate conservative Democrat from South Carolina and the ranking minority member of the



Ernest F. Hollings

Senate Budget Committee. Although he began his political career as an orthodox Southern segregationist, Hollings has since moved towards the center, and is known for his unexpected and controversial stands. In 1960, while governor of South Carolina, he was one of the first Southern politicians to endorse John F. Kennedy for President; in 1969 he became one of the first leaders of the Deep South to admit that hunger was a genuine problem in his region; and during the 1970's and early 1980's he aligned himself with Capitol Hill liberals on a number of important issues without changing his posture on strengthened defense and a balanced budget. His challenging alternative to President Ronald Reagan's proposed budget for fiscal 1983, aimed at eliminating the deficit by 1985, has given rise to speculation about Presidential prospects for Ernest F. Hollings. The Senator is also known for his championing of legislation to protect the ocean environment and the marine mammals of the world.

The son of Adolph G. Hollings and Wilhelmine (Meyer) Hollings, Ernest Frederick Hollings was born in Charleston, South Carolina on January 1, 1922, into a family of once prosperous paper mill proprietors who were forced into bankruptcy by the Great Depression. After attending a local public high school, from which he graduated in 1938, Hollings entered The Citadel, the prestigious military college in Charleston, with the aid of money borrowed by an uncle, and received his B.A. degree in 1942. During his almost three years of military service in Europe and North Africa, from 1942 to 1945, Hollings won seven campaign stars while serving with the 353rd AAA, 3rd, 56th, and 45th Divisions, and was discharged with the rank of captain. In 1947 he obtained an L.L.B. degree from the University of South Carolina School of Law.

The following year, Hollings embarked on his political career as a member of South Carolina's House of Representatives from Charleston County. From 1951 to 1954 he served as its speaker pro tempore, a post that he won twice through unanimous election. Although he defended South Carolina's segregated public school system, he led, in 1951, an effort to upgrade black schools in the state by imposing a special sales tax for their support. In 1954 Hollings' political fortunes advanced considerably when he was elected lieutenant governor, but his social thinking seemed to remain static. In 1955, for example, he denounced the NAACP as "against our way of life in the South" and said that the state of South Carolina should declare it "subversive and illegal."

In the Democratic gubernatorial primary of June 1958 Hollings defeated Donald S. Russell, a former president of the University of South Carolina and a protégé of ex-Governor James F. Byrnes, and went on to win election as governor in the fall. In 1959, in his gubernatorial inaugural speech, he took President Dwight D. Eisenhower to task for commanding a "marching army, this time not against Berlin, but against Little Rock." After civil rights demonstrations were staged in South Carolina in March 1960, Hollings denounced them as "explosive by their very nature," criticized Eisenhower for maintaining that the protesters had a right to demonstrate, and announced that no further demonstrations would be tolerated. In May 1960 he protested the decision of Attorney General William P. Rogers to examine the voting records of McCormick County, where none of its 2,000 blacks were registered to vote. Nevertheless, during Hollings' administration the public schools of South Carolina were integrated with a minimum of fanfare and disturbance, despite the segregationist rhetoric of some of the governor's speeches. Moreover, he raised teachers' salaries during his tenure, launched a program of technical training, and set up a commission on higher education.

During Hollings' incumbency as governor, the state of South Carolina also registered some significant economic as well as educational gains. He made heroic efforts to attract business to his state by stressing the balanced budget requirement in its constitution and its favorable tax structure for industry; he fought in Washington for import restrictions to protect its expanding textile industry; and he took groups of persuasive local businessmen with him on trips around the country. As a matter of fact, it was Hollings' acute awareness of the importance of improved education in the economic development of South Carolina that motivated him so strongly in trying to push for a program of educational innovation and reform.

Although Hollings had warned in October 1959 that at least seven Southern states would bolt from the Democratic party in the 1960 campaign if a liberal were nominated for President, he eventually became one the first Southerners to endorse John F. Kennedy and was among the few top South Carolina Democratic officials who campaigned actively in his behalf. As evidence of Kennedy's "greatness" he cited his choice of the Texas Senator Lyndon B. Johnson for a running mate, a selection that Hollings himself and other Southern leaders had urged upon the candidate.

Limited by the constitution of South Carolina to one four-year term as governor, Hollings ran in the 1962 Democratic senatorial campaign against the incumbent Senator Olin D. Johnston. Offering himself as a conservative states-rights alternative to Johnston, an extremely liberal pro-union Democrat, and promising to join the Southern conservative bloc if elected, he criticized Johnston's ties to organized labor, his opposition to the Taft-Hartley Act, and his implied opposition to the state's right-to-work law, a piece of legislation to which Hollings attributed South Carolina's recent industrial growth. But Johnston defeated his opponent by a two-to-one margin in the June primary, and when his term as governor expired in 1963, Hollings returned to private life as a practising lawyer in Charleston.

Running against Donald S. Russell, his 1958 rival for the governorship, Hollings entered the special 1966 Democratic senatorial primary in a bid to complete the last two years of the term of Senator Olin D. Johnston, who had died in the previous year. Russell had succeeded Hollings as governor but resigned when Johnston died so that he could be eligible to run for the Senate seat. "Fritz" Hollings campaigned so strenuously on the issues of his youth, vigor, readiness to get things done, and "Russell's self-appointment" that his technique became known as the "Fritzkrieg." His strategy worked. Hollings defeated Russell by 165,000 to 105,700 votes, and although the Republican party was growing rapidly in South Carolina, won the general election by 233,790 to 212,032 votes.

During his abbreviated two-year term Hollings compiled a conservative voting record: he opposed civil rights legislation as well as many social welfare programs and advocated sharp cuts in federal spending. His vote against the appointment of the black jurist Thurgood Marshall to the United States Supreme Court angered some of South Carolina's blacks, who had cast 98 percent of their 80,000 ballots in the 1966 senatorial election for Ernest F. Hollings. After winning reelection in 1968 for a six-year term with a comfortable 155,000-vote edge and 62 percent of the ballots, Hollings began to edge towards the political center. In February 1969, for example, he surprised political observers by becoming one of the first official leaders of the Deep South to acknowledge the existence of hunger among his constituents. Testifying that month before the Senate Select Committee on Nutrition and Human Needs, he admitted that when he was governor, "industrial development plus state pride resulted in the public policy of covering up the problem of hunger. We didn't want the vice-president of the plant in New York to know the burdens. We told him only of the opportunities." The next day, when he and the committee chairman George S. McGovern announced a pilot food program for his state, he privately explained that his recent election to a full six-year term afforded him the luxury of taking such a bold stand. In his book, *The Case Against Hunger; a Demand for a National Policy* (Cowles, 1970), Hollings proposed a fourteen-point-program for a national war on hunger and reviewed his own achievements in trying to eliminate a problem that prevails in the midst of abundance.

Although Hollings maintained a generally conservative voting record during the 1970's, he found himself aligned with Senate liberals on a number of important issues. In 1971, for example, he offered a tax relief program for low-income taxpayers, including reimbursement for property taxes and sales taxes on food, and partial reimbursement for educational expenses. In 1972 he defended federal funding for day care centers, scoffing at those alarmists who viewed it as a step toward communism. As chairman of the Senate's Subcommittee on Oceanography, he backed a bill that banned the unregulated dumping of waste materials into oceanic and coastal waters and worked for passage of the Marine Mammals Protection Act of 1972, a key piece of wildlife conservation legislation that established a moratorium on the killing of some marine mammals and the importation of their products.

A stern critic of the oil and gas industries, in 1974 Hollings offered an amendment to the Deepwater Port bill barring oil company ownership of deepwater ports, pointing out that the bill would not prevent anticompetitive abuses because "oil owns government" and also because antitrust enforcement "has been generally ineffective to prevent anticompetitive abuse of pipelines owned by major oil companies." In 1975 Hollings stood at the forefront of successful fights to repeal the oil depletion allowance for large producers and to prevent immediate federal price deregulation of new natural gas. Yet Hollings remained basically conservative. In 1974 he was quoted by the *Congressional Quarterly Almanac* of that year as saying: "We have got to reduce government spending in order to reduce the deficit which is robbing the capital markets of the very funds American industry needs to recover from this recession. . . ." He clearly indicated the areas in which he thought spending should be reduced when, in 1975, he joined a Southern Democrat-Republican coalition on the Budget Committee to block cuts in defense spending and prevent increases in social and economic stimulus programs.

When the once conservative Robert C. Byrd of West Virginia and the liberal Hubert H. Humphrey of Minnesota sought to succeed Mike Mansfield of Montana as Senate majority leader in December 1976, Hollings presented himself as a compromise moderate candidate. But with the front-running Byrd—who had presided over the Democrats since 1971 as Senate majority whip—moving close to the needed number of thirty-two votes, Hollings withdrew after a few days to unite the opposition and give the ailing Humphrey a "clear shot" at the West Virginia Senator. But it was Byrd who was chosen to head the Senate's Democrats in a caucus held on January 4, 1977, the day that the 95th Congress convened.

During the late 1970's and early 1980's Hollings was one of the Senate's leading advocates of both increased defense spending and a balanced budget. In 1978, in an effort to boost military outlays, he found himself at odds with the Budget Committee chairman, Edmund S. Muskie. According to the *Congressional Quarterly Almanac* (1979) he warned the members of the Senate in 1979: "It is time to wake up to the fact that we are engaged—whether we like it or not—in a serious competition with the Soviet Union, in which military strength plays a vital role. It is time to take our defense needs seriously. . . . While the Soviets build toward superiority, we allow our own strength, and consequently our own credibility, to ebb." His exhortation was echoed and elaborated upon by such hawkish Senate colleagues as Barry Goldwater of Arizona and Sam Nunn of Georgia.

As chairman of the Budget Committee in 1980 after Muskie resigned in May to become Secretary of State, Hollings labored for a balanced budget. Although he tried to trim social welfare expenditures and criticized an aid-to-education bill for "helping to send the children of the wealthiest men and women of America to college," he made it clear that he opposed not welfare spending but its unwarranted expansion. He assured Jerry Flint of *Forbes* magazine (June 9, 1980): "I know poverty, I know hunger, but I just don't think folks making $15,000 to $18,000 a year should be paying taxes to give three meals a day to people making $10,000 a year." While acknowledging that soaring unemployment and growing sentiment for a tax cut might upset efforts to balance the budget for fiscal 1981, he commended the Senators' conscientious effort to eliminate the deficit as a step in the "development of a balanced budget discipline" and as a powerful symbol in the fight to curb inflation.

But by 1981 Hollings was questioning whether President Ronald Reagan was enough of a wonder-worker to balance the budget, apply the proposed Kemp-Roth tax cut of 30 percent over three years, control inflation, and expand defense spending at the same time. Dismissing Reaganomics as "an economic Bay of Pigs" and the Kemp-Roth proposal as "nothing more than economic Laetrile," he favored a smaller tax reduction and opposed Administration proposals for drastic cuts in such social programs as child nutrition, food stamps, and legal services.

In Hollings' opinion, what President Reagan and the Republicans were recommending were only false economies, since slashes in nutritional programs, for example, would only serve to increase greatly federal medical bills in the long run. Democrats, he declared, believed in genuine cuts that would hurt not the poor but those Americans who were too rich to benefit from social programs. In a *New York Times* forum (March 8, 1981), he contrasted Republicans with Democrats, contending that Republicans do not trust government, while Democrats believe in its workability and efficacy. On the other hand, Hollings argued in the same forum in favor of Reagan's efforts "to stop that flow of Communism, of Marxist arms" in El Salvador. That month he introduced legislation to reinstitute the military draft.

As the ranking Democrat on the Budget Committee, Hollings was now in a strategically favorable position to play a significant role in attempts to formulate a bipartisan alternative to Reagan's controversial budget proposal for fiscal 1983. With the President's budget showing a deficit of over $90 billion, Hollings suggested an alternative plan in February 1982 that called for a freeze in defense spending for fiscal 1983 and 5 percent real growth for fiscal 1984 and 1985. If adopted, the plan would impose a freeze on cost-of-living increases for most benefit programs, including Social Security, for fiscal 1983, reduce the personal income tax cut scheduled for July 1982 from 10 percent to 5 percent, and defer the 10 percent cut scheduled for July 1983. According to Hollings' calculations, if those measures were carried out, the budget for fiscal 1985 would be balanced. In an Op-Ed article that he contributed to the *New York Times* (March 26, 1982), Hollings defended his proposal on the ground that "smaller deficits and lower interest rates will benefit Americans more than a gain from tax cuts."

Winning widespread attention from the media and much admiration from his fellow Congressmen for his budget proposal, Hollings began to emerge as one of the leading Senate Democrats, and observers speculated about the possibility that he might run for President. When asked by Steven V. Roberts of the *New York Times* (March 3, 1982) if he had formed an exploratory committee to raise money for a possible race, Hollings replied with his customary candor: "You don't need an exploratory committee when you're a United States Senator. I started exploring the day I got up here. That's one problem we have in the Senate: we all think at times that we should be President." He added that he would be "on the caution side" in considering a Presidential bid.

Senator Hollings holds honorary degrees from The Citadel, Benedict College, Baptist

College, and the University of South Carolina. Among his many awards—dating as far back as 1954 when he was named one of Ten Outstanding Young Men by the U.S. Junior Chamber of Commerce—are several that honor the special contributions he has made to wildlife protection, environmental legislation, oceanography, the military, and mental health. He is a member of the Elks, the American Legion, the Veterans of Foreign Wars, the Hibernian Society, Phi Delta Phi, the Charleston Chamber of Commerce, and the American Bar Association. Both his club, the Sertoma, and his church, St. John's Lutheran, are located in Charleston.

On August 21, 1971 Ernest F. Hollings married Rita ("Peatsy") Liddy, a former high school teacher. By an earlier marriage—to Patricia Salley—which ended in divorce, he has four children: Michael Milhous, Helen Hayne, Patricia Salley, and Ernest Frederick 3d. With his silvery gray hair and blue eyes, erect military bearing, courtly manner, and Tidewater accent, Hollings both looks and sounds like the prototypical Southern gentleman. In his rare moments of leisure he enjoys playing tennis.

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Hurt, John

Jan. 22, 1940- British actor. Address: c/o Leading Artists Ltd., 60 James's St., London SW1, England

Like his longtime idol, Sir Alec Guinness, John Hurt is among the select group of sought-after actors whose extraordinary versatility has lifted the status of the character lead to new heights. A resourceful veteran with nearly twenty years' experience in stage, film, and television productions, Hurt finally gained international recognition in the mid-1970's with the widespread distribution of such television series as *I, Claudius* and *Crime and Punishment* and the release of the critically acclaimed motion pictures *Midnight Express* and *The Elephant Man*, both of which earned him Academy Award nominations. Over the years, he has portrayed a wide variety of uncommon characters, including an incestuous Roman emperor, a gentle drug addict, and a pitiable sideshow freak. "If I've achieved anything, it's to convince the audience that 'there, but for grace of God, go I,'" Hurt said in a recent interview. "That's what I try to do with every role I undertake."

Born on January 22, 1940 in Chesterfield, Derbyshire, England, John Hurt is the youngest of the three children of the Reverend Arnould Herbert Hurt. an Anglican clergyman, and Phyllis (Massey) Hurt, an engineer. A few years later, the family moved to Cleethorpes, Lincolnshire, where John Hurt spent most of his boyhood. When he was nine, he enrolled at the Lincoln School, a nearby "public" school, where by his own admission, he was a somewhat indifferent student, "good when [he] bothered," but otherwise "distinctly lazy." During his half-dozen years there, Hurt captained the rugby, cricket, and soccer teams and regularly appeared in school plays. Because he was small for his age, he was often assigned female roles, such as that of Mytyl, the little girl in Maeterlinck's *The Blue Bird*, and Lady Bracknell in *The Importance of Being Earnest*. By the time he graduated, at fifteen, he was determined to become an actor.

Yielding to his parents' request that he also train for a second career, Hurt attended art school for four years. He then auditioned for the prestigious Royal Academy of Dramatic Art in London, and to his astonishment, was offered a full scholarship. While a student at RADA, he was given a small part in the television production *Mourtzanos*, which was broadcast in England in 1961, and he portrayed Phil, the lapdog roommate of a class-conscious rebel played by Ian McShane, in *The Wild and the Willing* (Universal, 1962), a heavy-handed treatment of British academic life that was released in the United States as *Young and Willing*.

In August of 1962 Hurt made his stage debut as Knocker White, a drunken teddy boy, in the Royal Shakespeare Company's production of Fred Watson's controversial play *Infanticide in the House of Fred Ginger*. Later in the year he replaced Colin Campbell in the supporting role of Charlie Wingate, the hero-worshipping Royal Air Force recruit in Arnold Wesker's *Chips With Everything*. Hurt's promising stage career received an unexpected boost in 1963, when he was cast as Len in Harold Pinter's brief comedy *The Dwarfs*. His riveting portrayal won him an award from the London critics as the most promising newcomer of the year.

In his first starring assignment, Hurt created the title character in John Wilson's antiwar drama *Hamp*, which was staged at the Lyceum Theatre in Edinburgh in August 1964 as part of the city's annual arts festival. Under John Gibson's sensitive direction, the actor turned in what *New York Times* reporter B. A. Young called "a wonderfully true and economical" performance as the working-class private who is court-martialed for desertion after three years of service in World War I. "Even during the second act, when he sits almost wholly mute at his trial," Young wrote, "[Hurt] holds the attention with a magnetism that can only be called remarkable."

Back in London a few months later, Hurt played the supporting role of Jones in John Osborne's *Inadmissible Evidence*, a study of a middle-aged man's emotional breakdown that was dominated by Nicol Williamson's shattering performance in the central role. The following year, Hurt scored his own personal triumph as Malcolm Scrawdyke, the social misfit who leads his fellow art students in an abortive rebellion against the Establishment, in David Halliwell's *Little Malcolm and His Struggle Against the Eunuchs*. His portrayal caught the eye of Fred Zinnemann, the motion picture director, who cast him as Richard Rich, the ambitious sycophant who betrayed Sir Thomas More, in *A Man For All Seasons* (Columbia, 1966), the Academy Award-winning film version of Robert Bolt's historical drama.

Rejoining the Royal Shakespeare Company for its 1966-67 London season at the Aldwych Theatre, Hurt performed the role of the sarcastic and sexually frustrated Victor in David Mercer's *Belcher's Luck*. He subsequently played Bertram in the RSC's staging of *All's Well That Ends Well* and Malcolm in its *Macbeth*, but for the remainder of the decade, he devoted most of his time to his burgeoning television and film career, returning to the stage only once, in Dublin, Ireland in 1969, to play Octavius in Shaw's *Man and Superman*. On the screen, he was a roguish nineteenth-century highwayman in John Huston's picaresque adventure *Sinful Davey* (United Artists, 1969), an idealistic military officer in *Before Winter Comes* (Columbia, 1969), and a childish neurotic in *In Search of Gregory* (Universal, 1970), Peter Wood's surreal drama about obsession. His television credits in the late 1960's included *The Hard Case*, *Acquit and Hang*, *Watch Me, I'm a Bird*, *Menace*, *The Stone Dance*, and *The Waste Places*.

Over the next few years, Hurt appeared in a variety of films, most of them undistinguished. In *10 Rillington Place* (Columbia, 1971), Richard Fleischer's grim reconstruction of a sensational murder case of the 1940's, he took the part of Timothy Evans, a man wrongly executed for the killing of his wife and child. His subtle and understated performance was one of the film's few redeeming virtues. He fared less well in his next screen venture, the moralistic *Mr. Forbush and the Penguins* (EMI, 1971), in which he played a biologist who discovers a new meaning in life when he is sent to Antarctica to study the behavior of penguins. Even less rewarding was the role of the sadistic Prince Franz in Jacques Demy's fanciful *The Pied Piper*, starring pop singer Donovan in the title role. Hurt also appeared in *The Ghoul* (Rank, 1975), a Peter Cushing vehicle, and *Little Malcolm* (Multicetera, 1974), the film version of his earlier stage success.

Hurt's stage assignments during the 1970's were equally varied. He starred as the enigmatic Mick in a well-received revival of Pinter's *The Caretaker* and played Peter in *Ride a Cock-Horse* and Martin, the restless sailor, in the Dublin Festival production of *The Only Street*. In December 1973 he and fellow RADA alumnus David Warner teamed up for a double bill of black comedies, Hurt taking the title role in Joe Orton's *The Ruffian on the Stair* and the part of Ben in Pinter's *The Dumb Waiter*. At the close of that limited engagement, Hurt left immediately for Coventry, where he performed his first Shakespearean leading role, as Romeo in *Romeo and Juliet*.

John Hurt's next London stage appearance was in Tom Stoppard's *Travesties*, which had its premiere on June 10, 1974 as the season's final production of the Royal Shakespeare Company. In that allusive comedy about the origins of Dadaism in Switzerland in 1916, he portrayed Tristan Tzara, the nihilist poet who was one of the founders of the movement. Later in the same year, he appeared in the world premiere production of Jean Anouilh's experimental *The Arrest* at the Bristol Old Vic. After a four-year absence, he returned briefly to the stage in 1978 to play the guilt-ridden poet Donal Davoren in a stock production of Sean O'Casey's *The Shadow of a Gunman* at the Nottingham Playhouse.

Despite his impressive array of theatrical credits, Hurt is not known primarily as a stage actor, for films and television have played a more important role in the development of his career. He first came to the attention of American television audiences in the BBC's production of J. M. Synge's *The Playboy of the Western World*, which was finally seen in the United States in 1976 on PBS's *Classic*

Theatre series. Hurt gave a lively, intense performance as Christy Mahon, the playboy of the title, but it was his portrayal of the flamboyant homosexual Quentin Crisp in *The Naked Civil Servant*, based on Crisp's candid autobiography, that impressed critics and viewers. To prepare for the part, Hurt, who rarely researches his roles, preferring to find his inspiration in the script, met twice with Crisp. "I didn't want to be an imitation Quentin, but I did benefit from hearing his voice and noting the way he said things," Hurt remarked later. When he saw the show for the first time, Crisp was "astounded," to use his word, at the detail the actor had brought to his interpretation. Hurt's compelling characterization earned him the 1975 best actor award from the British Academy of Film and Television Arts and an Emmy award.

Because of his unerring interpretations of such extravagant individuals as Quentin Crisp, Hurt seemed the natural choice for the role of Caligula, the epicene and depraved emperor of Rome, in the BBC-London Film production *I, Claudius*. Adapted from a pair of novels—*I, Claudius* and *Claudius, the God*—by Robert Graves, the thirteen-part series became the hit of *Masterpiece Theatre*'s 1977-78 season on PBS. Although he appeared in only four episodes, Hurt's "brilliantly, mincingly mad" Caligula, to use the words of one critic, personified the degeneracy of Imperial Rome.

Hurt was perhaps a less obvious candidate for the role of Raskolnikov in the BBC-Time-Life television adaptation of Dostoyevsky's *Crime and Punishment*, which in September 1980 opened *Masterpiece Theatre*'s tenth season on PBS. In fact, John J. O'Connor, in his review of the four-part series for the New York *Times* (October 12, 1980), complained that the actor was miscast "in physical terms" as the impoverished university student who murders an old money-lender. Although some reviewers agreed with O'Connor that *Crime and Punishment* was among the least successful *Masterpiece* presentations, few could find fault with Hurt's performance. As *Variety*'s critic observed in his review of October 1, 1980, "John Hurt [is] the Raskolnikov against whom all future actors attempting the part will have to measure themselves." During the late 1970's Hurt also appeared as a satanist in the made-for-television movie *The Spectre*, and he co-starred with Tom Conti and Kate Nelligan in the British television drama *Treats*.

Largely on the strength of his television performances, Hurt's stalled film career took off toward the end of the decade. Hired by Alan Parker to play the secondary role of a strung-out English junkie in *Midnight Express* (Columbia, 1978), the harrowing account of a young American's nightmarish imprisonment in a Turkish jail, he made the physically and spiritually exhausted Max "the most moving character in the film," according to Pauline Kael. "He has such inner force that he can play the most passive of roles, as he does here . . . and still transfix the audience," Miss Kael wrote in her review of the film for the *New Yorker* (December 4, 1978). For his stunning performance, Hurt received the British Academy Award and the Golden Globe Award for best supporting actor of 1978 and an Academy Award nomination in the same category.

Hurt followed up with roles in two supernatural chillers: *The Shout* (Rank, 1978), a bizarre tale about a stranger with mysterious powers (Alan Bates) who comes to dominate the lives of an ineffectual church organist (Hurt) and his wife (Susannah York), and *Alien* (Twentieth Century-Fox, 1979), Ridley Scott's visceral box-office smash. In *Alien* Hurt appeared as Kane, the first mate who unwittingly carries a murderous extraterrestrial being aboard an interstellar industrial tanker. The actor also lent his voice to two full-length animated films. He was Hazel, the leader of a group of hardy rabbits searching for a new home, in *Watership Down* (Avco-Embassy, 1978), the film version of Richard Adams' best-selling novel, and Strider, the warrior who protects four Hobbits from danger, in *The Lord of the Rings* (United Artists, 1978), Ralph Bakshi's visually striking retelling of Tolkien's cult classic.

When David Lynch, the director, and Mel Brooks, the producer, decided to make *The Elephant Man*, a film based on the life of John Merrick, the grossly deformed victim of neurofibromatosis who was exploited as a carnival freak in Victorian England, John Hurt was their first and only choice for the title role. Intrigued by the script by Christopher DeVore, Eric Bergren, and David Lynch, which bears no resemblance to Bernard Pomerance's Tony Award-winning play of the same title, Hurt accepted immediately. To transform himself into John Merrick, the actor had to spend six hours a day in the makeup man's chair, a procedure so tedious and time-consuming that the producers finally resorted to the unusual practice of filming on alternate days only, from the early afternoon to the early morning. Before stepping in front of the cameras, Hurt used to pause before the dressing-room mirror, unable to recognize himself. "'And this is nothing,' I would say to myself, 'compared to the reality of it,'" he told Tom Buckley of the New York *Times* (September 26, 1980). "I found that I had quite literally to give my soul to the part. It is so far beyond any ordinary human experience. I don't want to sound pretentious, but I would find myself praying, to God and to Merrick, wherever he might be, to help me."

Released by Paramount in 1980 to universal critical acclaim, *The Elephant Man* earned Hurt the best personal notices of his career. As he told one interviewer, they read "as though I'd written them myself in my dreams." With his voice, his posture, his remarkably expressive eyes, and "the movements of one graceful and undeformed hand," Hurt created "a gentle person of aspiration and tenderness," Judith Crist wrote in the *Saturday Review* (October 1980). David Denby was equally impressed by the "great physical eloquence" of Hurt's impersonation. "[He] plays Merrick as a man of innate refinement and sweetness, eager to please, grateful for the smallest kindness . . . ," Denby commented in his review for *New York* magazine (November 3, 1980). "Halting and tremulous, Hurt brings out the suffering, isolated man of sensibility buried in this deformed creature and makes us feel Merrick's pleasure in achieving . . . an extraordinary measure of dignity." It was, by all accounts, a tour de force, and it brought Hurt his second Oscar nomination, this time for best actor of the year.

Having once defined acting as "playing cowboys and Indians but in a more sophisticated way," Hurt recently appeared in his first American western: *Heaven's Gate* (United Artists, 1980), Michael Cimino's epic story of the so-called Johnson County (Wyoming) wars in the late 1890's. Hurt played a drunken, weak-willed rancher, one of several wealthy cattlemen who hired vigilantes to decimate the immigrant settlers. An unqualified disaster at its New York opening in December 1980, *Heaven's Gate* was quickly withdrawn from circulation for extensive revision. Most critics thought that Hurt's character was extraneous, and in the re-edited version, released in May 1981 to generally negative reviews, his scenes were drastically cut. Hurt was also featured in *The Disappearance* (World Northal, 1981), a disjointed Canadian thriller, and in Mel Brooks's irreverent *History of the World—Part I* (Twentieth Century-Fox, 1981), in which he portrayed a bewildered Jesus Christ. Most recently, Hurt appeared in *Night Crossing* (Buena Vista, 1982), a Walt Disney adventure about two East German families who escape to the West aboard a hot-air balloon, and he played a homosexual undercover policeman—"a sort of shrinking violet gay," to use his words—in the comedy *Partners* (Paramount, 1982).

With his freckled face and reddish-brown hair, John Hurt appears several years younger than his chronological age. He is a compact, slightly built man, standing five feet nine inches tall and weighing about 140 pounds. In his spare time, he plays cricket and rides horseback, and he is passionately interested in church architecture. Resisting the temptation to move to Hollywood for tax reasons, as some of his British colleagues have done, he prefers to live quietly and rather simply in the English countryside. "I don't see the logic of living one's life for the money, letting the almighty dollar rule your life," he said in a recent interview. "It's nice to have enough, but it's never been a concern of mine to be stinking rich." Married briefly in the early 1960's to Annette Robertson, an actress, Hurt shares his seventeenth-century cottage in the Cotswolds with Marie-Lise Volpelière-Pierrot, his companion for more than a dozen years.

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Jaruzelski, Wojciech (Witold)

(yä″ro͞o-zel′skē voits′yeK)

July 6, 1923- First Secretary of the Polish United Workers' party; Chairman of the Council of Ministers; Minister of Defense. Address: b. c/o Polska Zjiednoczona Partia Robotnicza, 6 Nowy Swiat, 00-497 Warsaw, Poland

As First Secretary of the Polish United Workers' party, Chairman of the Council of Ministers, and Minister of Defense, General Wojciech Jaruzelski holds unprecedented power in the Polish People's Republic, since he occupies the top positions in its Communist party organization, government, and military establishment. A pragmatic and tough-minded career soldier, Jaruzelski has been charged with an excruciatingly difficult task. He has had to try to steer a course between satisfying the increasing demands of Solidarity, Poland's powerful independent trade union movement, and convincing the Soviet Union that Poland remains committed to the Communist bloc. When, in late 1981, Jaruzelski led Poland into martial law as a means of attempting to cope with its worsening social and economic problems, he gained the approval of the Soviet government, but he also incurred the wrath of the United States and of a substantial number of his compatriots.

Unlike most Communist leaders, Wojciech Witold Jaruzelski does not come from a proletarian or peasant background. He was born on July 6, 1923 in the eastern Polish town of Kurów, in the Pulawy district, near the city of Lublin, into a family of landed gentry that traditionally sent its sons into the military service. His father is said to have served as an officer in the Polish cavalry. Growing up in a conservative Roman Catholic atmosphere, Jaruzelski obtained his early education at a Jesuit school that was noted for training the sons of Poland's elite. After the Soviet Union and Nazi Germany partitioned Poland in 1939, thousands of Poles, Jaruzelski among them, were forcibly deported to Soviet territory. Although, according to some accounts, his family perished in Stalin's labor camps, and he himself, then still in his teens, was compelled to work in the coal mines of Karaganda in Soviet Kazakhstan, Jaruzelski seems to have been won over to the Communist cause during that period.

After spending several months as an industrial worker, Jaruzelski attended a Soviet officer candidate school at Ryazan, southeast of Moscow, in 1943. Commissioned as an infantry officer in the Soviet-sponsored Polish army later that year, he fought alongside Red Army forces against Nazi Germany and took part in the liberation of Warsaw, the Oder and Elbe campaigns, and the Soviet conquest of Berlin. He was said to have "won his political spurs" in the mop-up operations, from 1945 to 1947, against the "forest bands" of Polish anti-Communist guerrilla fighters who had refused to lay down their arms at the end of the war. Recommended by his superiors for advanced military training, in 1947 he attended infantry officers school, and from 1948 to 1951 he was at the Karol Swierczewski general staff academy in Warsaw, from which he graduated with distinction.

On completion of his training, Jaruzelski served in various staff positions; at the same time he acquired a reputation as a loyal Communist. In 1947 he joined his country's Communist party, then known as the Polish Workers' party, and in 1948 he entered the ranks of its successor, the newly established Polish United Workers' party. Formed by a merger of the Polish Workers' party and the Polish Socialist party, the PUWP eventually became the country's dominant political force.

Continuing his rise in the military ranks, Jaruzelski became, at thirty-three, the youngest brigadier general in the Polish army after PUWP First Secretary Wladyslaw Gomulka in 1956 purged and reorganized the military establishment. From 1957 to 1960 he served as commander of the 12th Motorized Division. Elevated to the two-star rank of division general in 1960, he found his party loyalty further rewarded by his appointment to the key position of political commissar—or chief of the central political directorate—of Poland's armed forces, in which he served until 1962. In 1961 he was elected a deputy to Poland's parliament, the Sejm.

From 1962 to 1968 Jaruzelski was Deputy Minister of Defense, serving concurrently, from 1965 to 1968, as chief of the general staff, and from 1964 onward as a member of the PUWP Central Committee. In 1968 he was promoted to the three-star rank of general of arms and appointed Minister of Defense, a position he still holds. One of the first things he did as Defense Minister was to authorize the Polish contingent in the Soviet-led Warsaw Pact forces that invaded Czechoslovakia in the summer of 1968 to suppress the liberal movement in that country. But he often acted independently of the divided PUWP leadership. In 1970 he was reportedly placed under house arrest because he refused to use deadly force against workers who were rioting in Baltic ports to protest high food prices, and his withdrawal of military support may have been a key factor in the resignation of Gomulka as PUWP First Secretary later in that year. When Edward Gierek, who had promised to improve the workers' lot, succeeded Gomulka, Jaruzelski was named an alternate member of the party's ruling Politburo. He became a full member of the Politburo in 1971 and achieved four-star rank as general of the army in 1973. After workers again took to the streets in 1976 to protest against high living costs, Jaruzelski once more defied political authority with his often quoted dictum: "Polish troops will not fire on Polish workers."

As Minister of Defense, heading a military establishment that by mid-1980 numbered 317,500 men, Jaruzelski devoted himself to the development of a modern and highly efficient corps of professional troops who were also devoted Communists and dedicated Polish nationalists. The Polish Army soon acquired a reputation as one of the best combat forces in the Warsaw Pact nations. He also strengthened his close professional ties with senior Soviet army officers, at a time when the Kremlin leadership's confidence in the Polish political establishment appeared to be declining.

Continuing popular discontent with economic conditions culminated in the summer of 1980 in a massive wave of strikes that compelled the government to grant to the workers concessions that were unprecedented among Soviet bloc nations. In addition to winning wage increases, improved social benefits, and greater freedom of expression, Poland's workers for the first time obtained the right to strike, along with official recognition of the independent trade union movement known as Solidarity. Led by the popular Lech Walesa, Solidarity by 1981 included some 10,000,000 of the nation's 17,300,000 workers. Jaruzelski's close contacts with local army commanders enabled him to assess the national mood more realistically than most political leaders. At the height of the crisis he therefore reaffirmed his earlier refusal to use armed force against strikers and informed his associates at a Central Committee meeting that the army could not be depended upon to remove workers from occupied factories.

In early September 1980 Gierek resigned as First Secretary, pleading poor health as the reason for his action, but a more likely explanation was his inability to control industrial unrest and the embroilment of one of his aides in a personal scandal. He was succeeded by Stanislaw Kania, the Politburo member in charge of the police and military security apparatus, who had been a close associate of Jaruzelski for over a decade and shared his preference for a political rather than a military solution to the crisis. The two men were believed to have been mainly responsible for the behind-the-scenes maneuvering that led to Gierek's departure. On taking office, Kania assured the workers that any reasonable demands would be met but at the same time warned that extremist actions by anti-socialist elements would not be tolerated. Poland, he promised Soviet leaders, would remain firmly in the Communist camp.

Although tensions in Poland eased somewhat in late 1980, largely as a result of the government's agreement with Solidarity, unrest flared up again in early 1981, when union militants who looked upon the government's concessions as insufficient and their implementation as too slow touched off a new wave of strikes. Farmers pressed their demands for official recognition of "Rural Solidarity," an independent farmers' union, and students demonstrated for such concessions as government authorization of an independent student organization and far-reaching changes in university curricula. Meanwhile, twenty-six Soviet divisions were reportedly stationed just across the frontier, ready to intervene in the event the situation in Poland got out of hand.

On February 9, 1981 the PUWP Central Committee dismissed the Chairman of the Council of Ministers—or Prime Minister—Jozef Pinkowski, who had been regarded as an uninspiring and vacillating party bureaucrat. Apparently to reassure the Kremlin that Poland was still capable of controlling its own destiny, party leaders named in his place General Jaruzelski, who became Poland's fourth head of government within a year. His military status made him widely acceptable in a country where the army was still held in high esteem, and he was untainted by official corruption and aloof from party factionalism. Solidarity leader Lech Walesa was quoted as saying that Jaruzelski represented "our last chance," and party chief Kania said, on recommending him to the Sejm on February 11: "Now as black clouds hang over Poland, he is the best man to whom the helm could be offered." Jaruzelski's confirmation was virtually unanimous, with only two abstentions.

On taking office as Prime Minister, Jaruzelski made a number of changes in the Cabinet and retained the Defense portfolio for himself. In his inaugural speech to the Sejm on February 12 he appealed to the nation for a ninety-day period without strikes to enable the government to deal with the economic crisis and pledged to continue the policy of "democratic renewal." He announced a ten-point program of economic priorities, affirmed his nation's commitment to the Warsaw Pact, and promised to resign "when parliament recognizes that all the aims the current government has before it have been achieved."

During his first month as Prime Minister, Jaruzelski went a long way toward resolving many of Poland's most troublesome problems. He reached accommodations with the restive students and farmers, established rapport with the Roman Catholic clergy, and won the respect and cooperation of Solidarity's leaders. Among other accomplishments, he revitalized the civil service, launched a national campaign against alcoholism, and made unannounced inspection tours of factories and housing projects, enhancing his popularity by his willingness to listen to the views of ordinary citizens.

The relative tranquillity of Jaruzelski's early days as head of Poland's government was not, however, to endure. About a month after he took office, textile workers in Lodz staged a one-hour warning strike and threatened a longer walkout unless their demands were met. Although that dispute was settled after five hours of talks between Jaruzelski and Walesa, it signaled other outbreaks of industrial strife. Convinced that his earlier appeal for a voluntary moratorium on strikes was ineffective, Jaruzelski demanded stronger measures. On April 10, 1981 the Sejm voted overwhelmingly for a resolution suspending the right to strike for two months, after Jaruzelski had threatened to resign unless the measure were passed. "Our backs are against the wall," he told the legislators. "We need social discipline and work. The government believes that a suspension on strikes will bring social peace and douse the flames of new conflicts."

In a parliamentary speech that he delivered in June, Jaruzelski outlined an economic recovery program that would coordinate the self-management of individual enterprises with the government's central planning. Pointing out that industrial production had declined in recent months while wages had risen substantially, he called on the unions to stop demanding pay increases for the time being. He promised to cooperate with "the constructive current of Solidarity" but condemned those who were "trying to push the union in an anti-socialist direction." Jaruzelski expressed gratitude to Moscow for its economic aid and threatened to crack down on those engaging in anti-Soviet activities.

At the ninth extraordinary congress of the PUWP, convened in July 1981 partly to persuade the Soviet Union not to intervene in

Poland, Jaruzelski somberly outlined his country's troubles, including scarcity of consumer goods, declining production, a staggering foreign debt, and the ever-present threat of industrial strife. He implied that the government would be prepared to put down future strikes and demonstrations with military force. In September, after an unequivocal message from Moscow virtually commanded the Polish government to take "radical steps" to suppress anti-Soviet activity, Jaruzelski ordered the army and police to crack down on what he called "deepening anarchist tendencies" and "unbridled hooliganism."

On October 18, 1981, at a meeting of the PUWP Central Committee, Kania resigned under pressure as the party's First Secretary and was replaced by Jaruzelski, who held on to his posts as Chairman of the Council of Ministers and Minister of Defense. After accepting Kania's resignation by a vote of 104 to seventy-nine, the Central Committee approved Jaruzelski by a vote of 180 to four. Kania's dismissal came amid criticism that he had failed to meet the challenges of Solidarity and that Soviet officialdom was displeased with his conciliatory policies toward the union. Although Jaruzelski more or less shared Kania's moderate views, he was regarded as more tough-minded, and his ties with Soviet leadership remained strong. President Leonid I. Brezhnev sent him a cordial message of congratulations that pledged his government's "understanding and approval," and even Lech Walesa, who was visiting France, saw in Jaruzelski's emergence as party chief "an improvement" over previous leadership.

In response to continued work stoppages, Jaruzelski asserted that the government could not retreat any further in its confrontation with Solidarity, and he obtained sweeping powers from the Central Committee, including the right to declare a national emergency. He deployed teams of soldiers in some 2,000 towns and villages, ostensibly to help the population to cope with what promised to be a harsh winter, but actually to enable him to impose martial law if necessary. In a last-ditch effort to arrive at a peaceful solution of Poland's problems, Jaruzelski met with Solidarity leader Walesa and Roman Catholic Archbishop Jozef Glemp in early November 1981 to discuss the possible creation of a "front of national understanding" in which the party, the church, and the labor movement would share power. But their well-intentioned effort seemed to represent, as one journalist described it, merely "a feeble ray of autumn sun."

For on December 13, 1981 Jaruzelski, acting under a constitutional provision, declared a "state of war" that placed Poland under the jackboot of military rule. Power was vested in a twenty-one-member "military council for national salvation" headed by Jaruzelski; the operations of Solidarity were suspended, and its members were detained. The imposition of martial law came a few hours after Solidarity leaders meeting in Gdansk proposed a national referendum to consider the establishment of a non-Communist state and the redefinition of Poland's relations with the Soviet Union. In an attempt at evenhanded justice, the military regime also arrested thirty-two discredited former party officials, including Edward Gierek.

Under martial law, basic civil liberties were severely curtailed. Public gatherings other than religious services were forbidden; publications and communications were subjected to censorship; a strict curfew was imposed; most educational institutions were closed; the country's frontiers were sealed; and summary proceedings were instituted against violators of martial law. Many liberal intellectuals were arrested, and large numbers of Communist party members defected from the organization. Amid widespread popular protest, Solidarity members issued a call for a general strike from underground. On the international scene Pope John Paul II expressed grief at events in his homeland, and in Western European countries thousands turned out for protest demonstrations. In the United States, President Ronald Reagan called for economic sanctions against Poland and the Soviet Union.

In a nationwide broadcast shortly after martial law was imposed, Jaruzelski asserted that the government's drastic action was necessary to save the country from catastrophe and civil war and called for "understanding of the extraordinary conditions that have developed in Poland." Extremist elements, he declared, had driven Poland to "the edge of the abyss." He denied that his regime had any intention of establishing a military dictatorship and asserted that the reforms won in the past would be continued once peace and order were restored. Condemning the economic sanctions imposed by the United States in a speech to the Sejm on January 25, 1982, Jaruzelski emphatically denied that the military crackdown in Poland was inspired by the Soviet Union. He defended martial law as "a kind of bridge that makes it possible to get through a critical period" and promised that it would be lifted with "the fulfillment of conditions that would secure a permanent, safe, and normal course of life."

In early March 1982 Jaruzelski visited Moscow, where he was given a hero's welcome and received promises of Soviet aid in the rebuilding of Poland's economy. His control over his party was enhanced in July by a shakeup among its leadership, including demotion of Stefan Olszowski, an orthodox Marxist who had been considered one of his leading rivals. Later that month, Jaruzelski announced an easing of martial law restrictions and promised the release of a number of detainees but ruled out a visit by Pope John Paul II, scheduled for August, until conditions became more stable. Jaruzelski's pronouncements failed to satisfy Solidarity leaders, and continuing popular unrest prompted the Polish parliament in October to pass legislation formally outlawing Solidarity. That action touched off massive strikes and demonstrations in Gdansk and other Polish cities.

There are little personal data available about General Wojciech Jaruzelski other than that his wife is believed to be a native of the Soviet Union, and that he is said to be a devoted family man. Of slight build, he is described in Time (December 28, 1981) as "dour, aloof, . . . erect as a ramrod" and "less than charismatic." He "rarely engages in banter, does not make spur-of-the-moment statements, and when in public forum prefers to read carefully prepared texts." Because of an eye ailment he often wears tinted glasses. His uniform tunic is usually adorned with eleven rows of decorations. In 1978 the Soviet government conferred on him the Order of the Red Banner.

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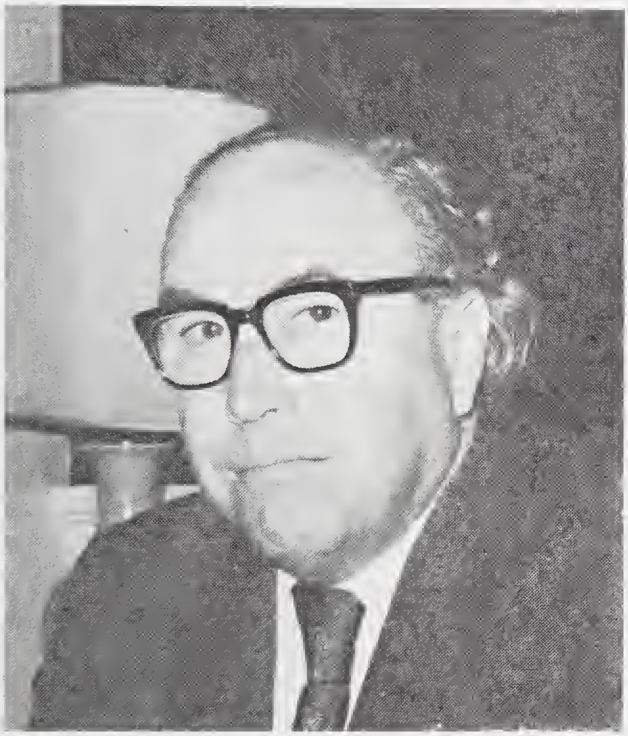

Jenkins, Roy (Harris)

Nov. 11, 1920- British political leader; former Cabinet minister; writer. Address: 2 Kensington Park Gardens, London, W11 England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1966.

A coal miner's son who became an Oxford intellectual with aristocratic tastes and a Labour party politician with moderate views, Roy Jenkins is the leader of Great Britain's new Social Democratic party (SDP). Disturbed by the growing power of the Labour party's left wing, Jenkins suggested in 1979 the formation of a centrist alternative to the Conservative government of Prime Minister Margaret Thatcher. In 1981 he left the Labour party to help found the SDP, and in March 1982 he was elected as its candidate to the House of Commons from a Scottish constituency. For a number of years a leader of the Labour party's right wing, Jenkins served as Home Secretary in the British Cabinet from 1965 to 1967 and again from 1974 to 1976, and as Chancellor of the Exchequer from 1967 to 1970. In the early 1970's he defied official Labour party policy by supporting British entry into the European Economic Community, or Common Market, and from 1977 to 1981 he presided over the Commission of the European Communities. As head of the SPD, which in alliance with the Liberal party promises to be an important factor in forthcoming national elections, Jenkins is a potential candidate for the Prime Ministership.

Roy Harris Jenkins, the only child of Arthur and Hattie (Harris) Jenkins, was born on November 11, 1920 in Abersychan, Wales. His father, a Monmouthshire coal miner in his youth, later attended Ruskin College, Oxford on a scholarship and eventually became an official of the South Wales Miners Federation, a member of the Labour party's national executive, and, in 1936, a Labour Member of Parliament. By the time Roy Jenkins was a teenager his family had achieved middle-class status. After attending the Abersychan Grammar School and University College in Cardiff, he obtained a scholarship in 1937 to study at Balliol College, Oxford. He served as librarian and secretary of the Oxford Union debating society and was chairman of the Oxford University Democratic Socialist Club, which he helped to establish as an alternative to the Marxist Labour Club. In 1941 he graduated from Oxford with a first-class honors degree in politics, economics, and philosophy.

After working for a few months as a researcher in economics at the United States Embassy in London, Jenkins joined the Royal Artillery in 1942 as a private. Within two years he was a staff captain with military intelligence in London, working as a code breaker. In the July 1945 general elections, while still in the military service, he was the unsuccessful Labour party candidate for Parliament from the Solihull division of Warwickshire. After he was demobilized in 1946, Jenkins became an economist with the Industrial and Commercial Finance Corporation in London, where he remained for two years. In April 1948 he won a by-election in Central Southwark, London with the help of an endorsement by Labour Prime Minister Clement Attlee, for whom his father had worked as an aide. Only twenty-seven, he was the youngest member of the House of Commons at that time. In 1949-50 he served as parliamentary private secretary to the Secretary of State for Commonwealth Relations. After redistricting had eliminated his seat in 1950, Jenkins was elected from the Stechford division of Birmingham, which he continued to represent through 1976.

After the Labour party lost power in 1951, Jenkins aligned himself against its left wing, becoming a staunch supporter of party leader Hugh Gaitskell and a member of his "Hampstead set" of Labourite intellectuals. Although Jenkins opposed the Labour radicals' demands for nationalization of the means of production, in the 1950's he launched his reputation as a maverick on social issues. Among other actions, he led a successful campaign for a private bill adopted in 1959 as the Obscene Publications Act, which liberalized British censorship laws. When Gaitskell was temporarily deposed as opposition leader at a 1960 Labour party conference, Jenkins and other party right-wingers formed the Campaign for Democratic Socialism to oppose the left-wing supporters of Aneurin Bevan. Jenkins also served from 1955 to 1957 as British representative to the consultative assembly of the Council of Europe and the assembly of the Western European Union. From 1962 to 1964 he was director of financial operations with the John Lewis Partnership.

While pursuing his political career, Jenkins achieved a considerable reputation as an historian and author. After editing *Purpose and Policy* (Hutchinson, 1947), a volume of Attlee's speeches, he wrote *Mr. Attlee; An Interim Biography*, (Heinemann, 1948). In his *Pursuit of Progress* (Heinemann, 1953) and *The Labour Case* (Penguin, 1959), Jenkins dealt with Labour party issues. His interest in the history of the Liberal party prompted him to write *Mr. Balfour's Poodle* (Heinemann, 1954), a study of the struggle between the House of Lords and Liberal Prime Minister Herbert Henry Asquith's government from 1909 to 1911; *Sir Charles Dilke, A Victorian Tragedy* (Collins, 1958), a biography of the noted nineteenth-century parliamentarian; and the best-selling biography *Asquith* (Collins, 1964).

When the Labour party returned to power in October 1964, Prime Minister Harold Wilson, who had become the party leader after Gaitskell's death in 1963, appointed Jenkins Minister of Aviation. Although his post was on a sub-Cabinet level, he had the important task of placing the heavily subsidized aircraft industry on a sounder economic basis. In 1965 he withstood Tory attacks for canceling construction of three new types of military aircraft including the TSR-2 fighter bomber. He wanted to end British participation in the development of the Anglo-French Concorde superjet but was dissuaded by French President Charles de Gaulle.

In December 1965 Jenkins was appointed to the Cabinet-level post of Secretary of State for the Home Department, with prime responsibility for domestic affairs. He called for sterner legislation against racial discrimination directed at Asian and black residents, and it was largely because of his efforts that Parliament substantially extended the provisions of the 1965 Race Relations Act in July 1968. Although private bills to eliminate criminal sanctions against homosexual practices and to extend the grounds for legal abortions lacked the support of the Wilson government, Jenkins helped to secure the enactment of both measures in July 1967.

Among Jenkins' significant accomplishments as Home Secretary was his ambitious legislation to tighten and reform British criminal law. Despite his liberal orientation, he believed that the law tilted too far in favor of criminal defendants. To rectify that imbalance, he introduced the Criminal Justice Bill, which passed Commons in November 1967. It eliminated the requirement of unanimity of jury verdicts in criminal cases, stiffened gun controls, and required criminal defendants to state their alibis and name their witnesses well in advance of the trial. On the other hand, it liberalized existing law by banning corporal punishment in prisons, by introducing suspended sentences, and by abolishing terms for such comparatively minor offenses as public drunkenness.

In November 1967 Wilson appointed Jenkins to succeed James Callaghan as Chancellor of the Exchequer. Soon after taking office, the new Chancellor supplemented the recent devaluation of the pound with stringent fiscal measures, including cutbacks in social programs, to reduce government spending and promote exports in an effort to end a serious trade deficit. In his austere 1968-69 budget Jenkins imposed a record number of new taxes, mostly on consumer goods and services rather than on personal income or business, so that his actions were seen as deviations from the traditional "soak the rich" Labour party approach. In the months that followed, Jenkins imposed import and credit restrictions and levied additional taxes, this time mostly on business.

The Chancellor's policies bore fruit by the end of 1969, when Great Britain showed a substantial trade surplus and the pound rose above par for the first time in twenty months. In his 1970-71 budget Jenkins tried to ensure continued recovery by instituting only relatively modest tax cuts, despite the pressure of impending general elections and the clamor of labor unions, businessmen, and others for greater cuts in view of improving conditions. His steadfastness in applying his austerity program helped to earn Jenkins a reputation as the architect of economic recovery.

After the Labour party's unexpected defeat in the general elections of June 1970, the Labour Members of Parliament elected Jenkins over Michael Foot as the party's deputy leader by a vote of 133 to sixty-seven. In Opposition leader Harold Wilson's "shadow" Cabinet, Jenkins became spokesman on financial affairs. For many years Labour's leading advocate of British participation in the European Economic Community, Jenkins risked his political career in July 1971 when he opposed party policy by endorsing British entry into the Common Market on the terms proposed by Conservative Prime Minister Edward Heath. Denounced by Labour's growing left-wing faction, he barely won reelection as deputy leader in November 1971. He resigned in April 1972 as deputy leader and Opposition spokesman on finance after the party leadership challenged British membership in the EEC by demanding a national referendum on the issue, but in November 1973, after serving for eighteen months as a backbencher, he agreed to reenter the "shadow" Cabinet as Labour spokesman on home affairs.

Jenkins became Home Secretary once more, in the minority Labour government formed by Harold Wilson after the February 1974 general elections, and he retained that post after Labour won a majority in the elections in November. Responding to a wave of Irish Republican Army terrorism in England, in November 1974 Parliament adopted legislation proposed by Jenkins that outlawed the IRA, gave police unprecedented powers to detain suspected terrorists, and granted the Home Secretary greater power to restrict travel between England and Ireland. Early in 1976 the House of Commons, at Jenkins' behest, strengthened the legislation by adding penalties for persons aiding or abetting IRA terrorism, but he successfully resisted efforts to restore the death penalty for terrorist acts causing loss of life.

Jenkins served as president of the Britain in Europe organization during the campaign preceding the June 1975 national referendum on whether Britain should withdraw from the European Economic Community. When British voters chose to retain membership by a 67.2 percent majority, Jenkins declared: "We are seeing the resurgence of Britain, not to sulky isolation but to enthusiastic cooperation."

After Prime Minister Harold Wilson unexpectedly resigned in March 1976, Jenkins entered the race to succeed him as Labour party leader and head of government. But he was vehemently opposed by Labour's growing radical faction because of his advocacy of a mixed economy and his willingness to see the party forgo the expansion of social programs to provide more funds for investment in industry. Furthermore, he lacked connections in the powerful trade unions. He therefore withdrew after the first round of voting, in which he received only fifty-six of the 314 votes cast by the Labour M.P.'s and came in third—behind Michael Foot and James Callaghan—in the six-way leadership contest. When Callaghan, the new Prime Minister and Labour party leader, formed his Cabinet in April, Jenkins was reappointed Home Secretary, his ambition to become Foreign Secretary having been thwarted by opposition from the party's left wing.

Recommended by Prime Minister Callaghan for the presidency of the Commission of the European Communities, Jenkins relinquished his Cabinet post in September 1976. He was formally chosen in November by the leaders of the nine European member countries. Resigning from the House of Commons on January 1, 1977, he was installed five days later for a four-year term as the first British president of the Brussels-based Commission, succeeding François Xavier Ortoli of France.

The Commission, which was established in 1967 to serve as the executive agency for the European Economic Community, the European Atomic Energy Community, and the European Coal and Steel Community, had a staff of about 6,000 people and an annual budget of over $7 billion at the time Roy Jenkins became its president. As one of the four Common Institutions of the European Communities (the others are the Council of Ministers, the European Parliament, and the Court of Justice), the Commission initiates policies and mediates between member governments on community matters.

Originally created as an instrument of change, the Commission had become a complacent bureaucracy, but Jenkins soon made clear that he intended to act aggressively in promoting European integration. More experienced in political matters than his predecessors, Jenkins understood the importance of mobilizing European public opinion. Taking direct control of the Commission's press and public relations operation in Brussels, he insisted that the bureaucracy make itself accessible to the news media, and he scheduled regular press conferences.

Unlike former presidents, Jenkins did not hesitate to propose bold policy initiatives. In an October 1977 speech he called for the creation of a new European currency, which he insisted would promote a more prosperous and united Europe, and he endorsed a plan introduced by leaders of member nations in July 1978 to float their currencies jointly against the dollar and establish a fund to protect their currencies against speculative attacks.

Delivering the BBC's eighth annual Richard Dimbleby lecture over television in November 1979, Jenkins suggested the creation of a new party of the "radical center." His address reflected his concern over the growth of the left wing of the Labour party and the shift of the Conservative party to the right under Prime Minister Margaret Thatcher. Reaffirming his views in an address to a meeting of journalists in London in June 1980, Jenkins asserted that divisions within the party on a "whole series of major issues" were "too deep to be bridged."

At the expiration of his term as Commission president in January 1981, Jenkins found that circumstances were highly favorable for the formation of a centrist political party. After a Labour party conference on January 24 adopted a controversial proposal requiring Labour M.P.'s to share their traditionally exclusive power of selecting party leaders with the more left-wing local party organizations and the trade unions, Jenkins joined with former Labour Cabinet ministers Shirley Williams, David Owen, and William Rodgers on the following day to form the Council for Social Democracy.

Explaining his conception of the Council's program in an interview with John Mortimer in the London *Sunday Times* (February 15, 1981), Jenkins rejected the nationalization of the means of production, distribution, and exchange. "That leads to disaster," he said. "I mean, just look at Poland!" But he also saw the need for government intervention in the economy and rejected *laissez-faire*. "The state must create employment, and lean against the unfairness of market forces," he asserted. On March 26, 1981 Jenkins and his three colleagues on the Council for Social Democracy—who became jocularly known as the "gang of four"—formally established the Social Democratic party. In its twelve-point program, the SDP called for "positive support for a mixed economy," a "reformed and liberated political system," including proportional representation, and continued British participation in the EEC and NATO. In contrast to official Labour party policy, the Social Democrats opposed unilateral nuclear disarmament.

After the Social Democratic party formed an electoral alliance with the small Liberal party, Jenkins conducted its first campaign for a Parliamentary seat, in a July 1981 by-election in Warrington, an industrial suburb between Manchester and Liverpool that was overwhelmingly pro-Labour. After an intensive four-week walking campaign, Jenkins obtained a remarkable 42 percent of the vote which, although falling short of victory, established the SDP as a major political force.

With support for the SDP soaring following its first electoral victory in November 1981, when Shirley Williams was elected to Parliament from Crosby district, Jenkins decided to enter the March 1982 by-election in the Glasgow constituency of Hillhead. Some observers regarded the contest as the most important by-election since World War II because it could well determine the future of the SDP, which early in 1982 had begun to slide in opinion polls. Although as an outsider Jenkins encountered some initial antagonism in the Scottish district, he proved to be a superb campaigner and inspired great trust. Furthermore, the predominance of upwardly mobile professionals in the district helped to create a climate for acceptance of the SDP's program, which is geared to middle-class interests.

Capturing 33 percent of the vote to the Conservative candidate's 27, the Labour candidate's 26, and the Scottish National candidate's 11 percent, Jenkins won the Hillhead by-election. In July 1982 Jenkins was elected SDP leader through a mail ballot of the party's 62,000 members, receiving 26,256 votes to David Owen's 20,864. As leader of the SDP-Liberal alliance, he was designated by Shirley Williams as the "Prime Minister in waiting."

In October 1982 the SPD ended its second annual conference in a less optimistic atmosphere. Its membership had declined, and intraparty squabbles and disagreements with its Liberal partners had troubled its initial harmony. Jenkins suffered a minor defeat when conferees voted down his proposal that the SPD support mandatory limits on wage and price increases; instead, they favored Owens' more flexible approach.

Among Jenkins' most recent books are *Essays and Speeches* (Collins, 1967), *Afternoon on the Potomac: A British View of America's Changing Position in the World* (Yale Univ. Press, 1972), and *Nine Men of Power* (Hamilton, 1974), a series of biographical essays. Jenkins has many professional and scholarly affiliations, including membership in the American Academy of Arts and Sciences, and he holds a number of honorary degrees. For his efforts in promoting European unity he was awarded the Charlemagne and the Robert Schuman memorial prizes in 1972.

In January 1945 Roy Jenkins married Mary Jennifer Morris, whom he met at a Fabian Society summer school and who has since made a name for herself as a juvenile court magistrate and consumer advocate. An owlish-looking, hunched-shouldered, portly man who wears horn-rimmed glasses, Jenkins has impressed interviewers with his charm, wit, and intellectual curiosity. He prefers the company of artists and writers to that of trade unionists and is unpopular among left-wingers because of his lifestyle and moderate views. Because his aristocratic speech, manners, and tastes belie his plebeian origins, Jenkins has always aroused considerable public interest in class-conscious England. He speaks a distinguished Oxbridge English, has gourmet tastes in wine and food, enjoys playing croquet on the country estates of friends, reads biography and fiction, and listens to the operas of Verdi, Mozart, and Richard Strauss. According to a profile in the London Observer (March 28, 1982), he could have "quite happily become a banker."

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Jennings, Waylon

June 15, 1937- Singer; songwriter; musician.
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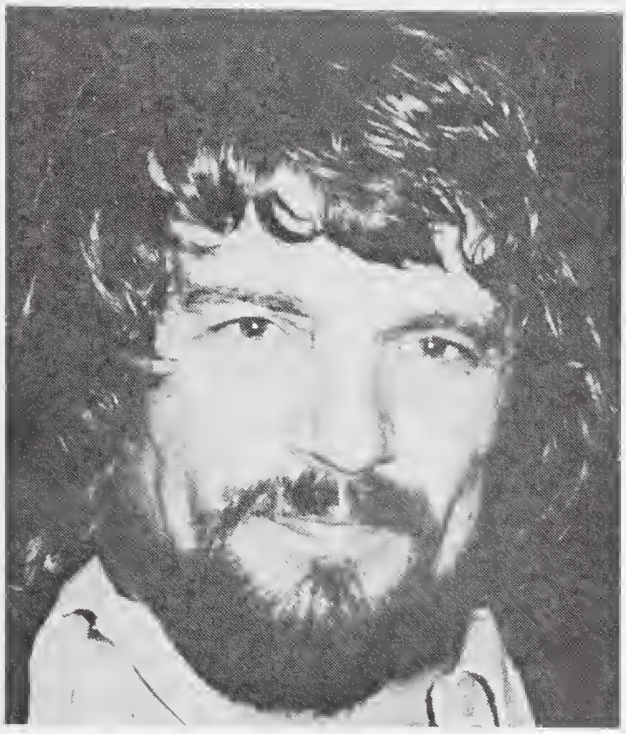
The vanguard of the country-rock crossover in popular music prominently includes RCA Records' best-selling singer, guitarist, and composer Waylon Jennings, an ornery-looking self-



Waylon Jennings

described Texas "hillbilly" who proclaims, "My music ain't no Nashville Sound. It's my kind of country. It's not Western. It's Waylon." The eclectic and prolific Jennings, who sings in a grittily textured, vibrant voice and plays a stuttering guitar, began his career in 1958 as bassist with Buddy Holly's Crickets, the seminal rock 'n' roll band that inspired the Beatles. After storming Southwest honkytonks with his own hard-beat band, the Waylors, Jennings was signed into Nashville by RCA in 1965. Although successful as a mainstream country recording artist from his arrival there, he was stifled by Nashville's assembly-line process, in which he had to record with standard session musicians doing by rote the then formulaic "Nashville Sound." With his friend Willie Nelson and other country "outlaws," he successfully rebelled against the system in the early 1970's. Since then, he and the Waylors, transcending and helping to transform country music, have been establishing records on the pop as well as the country charts with their "progressive country," sometimes described as "redneck rock."

Waylon Arnold Jennings, who lays claim to some Cherokee and Comanche blood, was born on June 15, 1937 into the family of a God-fearing (Church of Christ), guitar-playing truck driver in Littlefield, Texas, which he likes to describe as "the suburbs of a cotton patch." "I pulled a lot of cotton until I was about sixteen," Jennings once recounted to an interviewer, as quoted in *Waylon and Willie* (1979), Bob Allen's double biography of Jennings and Willie Nelson. "We had to do that, y'know, for school clothes and stuff. . . . I had the best dad in the world, but he just couldn't ever get goin' when it came to money. . . . My dad played [guitar] a lot like Jimmie Rogers, and both my parents helped me to play. I grew up on country music—Ernest Tubb, Hank Williams—and started singin' when I was about nine or ten—or *tryin'* to." He saw music as his way out of poverty—it was "either music or pull cotton for the rest of your life."

By the age of twelve, Jennings was playing and singing at local talent shows and box-suppers. After he dropped out of school, at fourteen, he performed and spun records on his own fifteen-minute show on the local radio station in Littlefield besides working at more menial jobs. Later, while still in his teens, he became a radio disc jockey and entertainer in Lubbock, Texas. There he met Buddy Holly, the young (a year younger than Jennings) singer, guitarist, band leader and song writer ("Peggy Sue," "Everyday," "Oh, Boy," "That'll Be the Day") who by "giving country a beat," as Jennings has observed, became a primal force in rock 'n' roll. Nothing sums up the influence of Buddy Holly and his band, the Crickets, more than the fact that they inspired the name as well as much of the style of the Beatles, the British group that would revolutionize international pop music in the 1960's.

In September 1958 Holly produced Jennings' first record, a Brunswick 45-rpm disc with Harry Schultz's Cajun classic "Jole Blon" on one side and "When Sin Stops" on the other. On both sides Buddy Holly himself played guitar and King Curtis played saxophone. Because of a contractual dispute with his producer, Norman Petty, Holly was at that time immobilized as leader of the original Crickets. Financially hard-pressed, he decided to form a new Crickets trio for General Artists Corporation bookings. For that purpose, he recruited Waylon Jennings, on bass, and Tommy Allsup.

The reorganized Crickets went on a tour of northern Midwest states, beginning in Milwaukee on January 23, 1959. Proceeding by bus across Wisconsin and Iowa, the group was dirty and tired by the time it played in Clear Lake, Iowa, outside of Mason City, on February 2, 1959. So Holly chartered a plane to fly himself, Jennings, and Allsup from Mason City to Fargo, North Dakota, the closest airport site to Moorhead, Minnesota, the next stop on their itinerary. However, two famous recording artists on the same program with the Crickets in Clear Lake, the rock singers J. P. Richardson (known as "the Big Bopper") and Ritchie Valens, pulled rank and displaced Jennings and Allsup on the flight. With Jennings and Allsup left behind in the bus, the single-engine plane took off from Mason City at 1:00 A. M. on February 3. Eight miles northwest of Mason City, the plane crashed in a cornfield, and all on board were killed—a tragedy that would later be immortalized by the singer-songwriter Don McLean in his tune "American Pie," with its lyric, "The day the music died. . . ."

Jennings and Allsup completed the tour alone, with Jennings filling in for Holly on the solo vocals, and Jennings then returned to Lubbock, "completely mixed up." After two years back at deejaying in Lubbock, he resumed his performing career, in Phoenix, Arizona. "I worked there for several years," he recounted, as quoted by Bob Allen in *Waylon and Willie*. "That's where I more or less developed everything—my way of thinking. . . . When I worked at a place called J. D.'s and Wild Bill's, the cross section we drew was unbelievable. We got long-haired people, lawyers, doctors, and all the cowboys. It was really a cross section of people because of the music that we played. We were predominantly country, and yet what I started doing was to take pop tunes or tunes that I felt I could relate to as a country person and play them." The 1964 LP *Waylon Jennings at J.D.'s* (Sound Limited), recorded live at the nightclub, is now a collector's item. Most of its tracks—which ranged from "Abilene" to Bob Dylan's "Don't Think Twice"—were re-released in 1969 by Decca on its budget label, Vocalion.

In Phoenix, Jennings met Herb Alpert, then the owner of A & M Records, who signed him to a contract. Jennings surmised that Alpert wanted "to make a pop star out of him," and he was correct in his conjecture, judging by the slick arrangements of the sides from Jennings' A & M sessions, which were rereleased on the 1970 LP *Don't Think Twice* (A & M). Among the dozen sides were the Bob Dylan title song and such folk-pop standards as "Kisses Sweeter Than Wine" and "Twelfth of Never," in addition to a dulcimer-accompanied version of Jennings' original, "Just To Satisfy You."

At J.D.'s, Jennings also met the Nashville singer Bobby Bare, who recorded the song "Just To Satisfy You" and recommended Jennings to Chet Atkins, the legendary country musician who was RCA Records' chief in Nashville. Signed to a recording contract in 1965, Jennings moved to the country music capital, where Johnny Cash became his closest companion. The two singers, both of them between marriages, shared bachelor quarters and were notorious as wildly carousing "amphetamine heads" for several years, until they settled down into new marriages. That side of Jennings was the inspiration for the self-destructive, sexy country singer played by Rip Torn in the motion picture *Payday* (Cinerama, 1973).

The first Jennings LP's produced by Atkins were the 1966 releases *Folk Country*, including Jennings' originals "That's the Chance I'll Have to Take" and "Stop the World and Let Me Off," and *Leavin' Town*, including his "Anita, You're Dreamin'." Supported by such Grand Ol' Opry performers as Tex Ritter, Porter Wagoner, Sonny James, and Loretta Lynn, Jennings starred in the motion picture *Nashville Rebel* (American International, 1966) as a country singer whom an unethical lawyer promotes to stardom and then, after a falling-out, proceeds to destroy.

From the soundtrack of the film, Chet Atkins produced the 1966 Jennings LP *Nashville Rebel*, a strong album which included, in addition to the title song, "I'm a Long Way from Home," "Green River," "Nashville Bum," "Silver Ribbons," and, in a change of pace, Jennings' surprising (for Nashville) cover of the Beatles' "Norwegian Wood." Songs by Harlan Howard were covered in the 1967 release *Waylon Sings Ol' Harlan*. The immediately subsequent Jennings albums produced by Atkins were the 1967 release *Love of the Common People* and *The One and Only Waylon Jennings* and the 1968 releases *Hankin' On* and *Only the Greatest*.

Most of Jennings' LP's were immediate entrants in country's top ten. His first single to make number one on the country charts was his catchy, up-tempo "Only Daddy That'll Walk the Line," included in the tracks of *Only the Greatest*. Among the cuts on his 1968 album *Jewels* was "Yours Love," which dented even the pop charts. In 1969 Atkins produced two Jennings albums, *Just to Satisfy You* and *Country Folk—Waylon and the Kimberleys*. The latter included Jennings' cover of Jim Webb's contemporary classic, "MacArthur Park," which brought Jennings a Grammy Award.

On his wife's first RCA album, *Jessi Colter: A Country Star Is Born*, released in 1970, Jennings joined in duets and did background singing and guitar work. Among Jennings' own releases that year were *Waylon*, including "Ruby, Don't Take Your Love to Town," and *Singer of Sad Songs*, including Jennings' versions of the Rolling Stones's "Honky Tonk Woman" and Tim Hardin's "If I Were a Carpenter."

Jennings recorded part of the soundtrack of Mick Jagger's second feature film, *Ned Kelly* (United Artists). Released by United Artists as an LP in 1970, the soundtrack so pleased Jagger that, at his request, Waylon and his band appeared in separately filmed segments of the same episode of Don Kirshner's television show, *Rock Concert*. The two collaborations with Jagger reassured Jennings, indicating to him that while he was chafing under the rigidity of the Nashville recording industry, there was indeed a wider, younger audience waiting to appreciate his music. Until he had such an audience, his bread and butter would not be in record sales, but in personal appearances, because an LP that was number one on the country charts netted only a fraction of the money a number-one rock album would rake in. As a result, Jennings was on the road most of the time, often filling more than 300 engagements a year. The arduous schedule was playing havoc with his life and health.

Danny Davis and Ronnie Light, usually in collaboration with Chet Atkins, produced many of Jennings' LP's in the early 1970's, including the 1971 releases *The Taker/Tulsa* and *Cedartown, Georgia*. "The Taker" and another cut on the same album, "Mississippi Woman," were top-ten country hits, as was "Cedartown, Georgia" and the title song of Jennings' next LP, *Good Hearted Woman*, issued in 1972. Jennings wrote "Good Hearted Woman" with Willie Nelson.

Marred by a faulty sound system, Jennings' appearance at the International Festival of Country Music in Wembley, England in 1972 was unimpressive. His version of "Folsom Prison Blues" was among the cuts on *Heartaches by the Number*, released in 1972. Also issued in 1972 were *Get Into Waylon*, a promotional album not released to the general public, and the almost revolutionary *Ladies Love Outlaws*. The evolution of Jennings' attitude toward his music—or of his success in gaining acceptance of that attitude—was reflected in his sleeve photographs. Until *Ladies Love Outlaws*, he was staid and well-groomed in appearance, with greased-back hair. From then on, his sideburns, beard and hair grew ever longer and more unkempt, and frock coats and glitter were replaced by faded jeans, turquoise bracelets, and leather boots.

The change in the persona of Jennings the recording artist was accelerated by a crisis in his life, the accumulation of his years of grueling, grudging submission to the Nashville Sound's assembly-line process. "I couldn't conform," he explained, as quoted by Michael Bane in *The Outlaws* (1978). "I wasn't understood, and some of it was maybe my fault—drugs, that stuff. They thought I was out to destroy, when all I wanted to do was survive." In the January 1979 *Country Music* interview, he told Bob Campbell, "I was broke and about $600,000 in debt, and it just looked like it was over, y'know. I had hepatitis. That's when Richie [Albright, his drummer and friend] came to me and said, 'I know you are fixing to quit, but don't do it. Let's give one more run at it, and if it don't work, we'll go somewhere and get us a sit-down [session] job. I've got someone you need to meet.'"

That someone was the fearsome, fast-talking New York personal manager Neil Reshen, the audit-threatening scourge of the record companies. Reshen became the manager of both Jennings and Willie Nelson in 1972, and he has been Jennings' manager ever since. He was the driving force behind "Waylie," the Waylon and Willie phenomenon, and he rebuilt Jennings' career from the ground up, beginning with the total reorganization of his finances.

The breakout road for Jennings and Nelson, the outlaws of country music, was paved once Bob Dylan and Kris Kristofferson demonstrated to the Nashville hierarchy that *hip* country meant more lucrative country, as Patrick Carr noted in his account of the Waylie phenomenon in *New Times* (February 30, 1978). "While Neil harassed the record companies, Willie, sly like a fox, took off for Austin and guru'd Cosmic Cowboyism for a few years, letting the Karma build to fever pitch. Waylon stayed in Nashville, collaborating with Tompall Glaser and Jack Clement and the songwriting core to elevate country record production from cheap pap to soul art."

Threatening to defect from RCA just as Willie Nelson had done, Jennings and Reshen won from the record company the assurance of more adequate promotion of Jennings' releases, and they slowly got the artistic control Jennings wanted in the studio. Jennings had a hand in the production of the 1973 LP *Lonesome On'ry and Mean*, which included his version of his friend Kris Kristofferson's "Me and Bobby McGee" and originals by four other new-breed Nashville writers—Steve Young, Mickey Newbury, Danny O'Keefe, and Bill Ray Reynolds. The first entire album over which Jennings had control—in collaboration with Tompall Glaser as well as Ronnie Light and Ken Mansfield—was released later in 1973: *Honky Tonk Heroes*, a fine example of Jennings at his pure-country best, singing the songs of Billy Joe Shaver as well as his own "Willie the Wandering Gypsy and Me."

The 1974 LP *This Time*, coproduced by Jennings and Willie Nelson, featured four Nelson originals, "Pick Up the Tempo," "Heaven or Hell," "It's Not Supposed to be That Way," and "Walkin'"—and Nelson could be heard harmonizing and playing lead guitar behind Jennings. The title song, in which an unfaithful lover is warned that "each tomorrow will depend on the love you give today," was Jennings' own. Among the other cuts were Dee Moeller's elegiac "Slow Movin' Cowboy" and Lee Clayton's "If You Could Touch Her at All," a realistic assessment of a man-woman relationship.

Jennings was listed as full producer for the first time on his second 1974 album, *Waylon, the Ramblin' Man*, on which members of the Waylors joined Nashville session musicians in energetic renditions of Jennings' "Rainy Day Woman," Greg Allman's "Midnight Rider," and Bob McDill's "Amanda," in addition to the title song. With Jack Clement in 1975 he produced *Dreamin' My Dreams*, which included his own ruggedly individualistic "Are You Sure Hank Did It This Way?" On October 14, 1975 the Country Music Association voted Jennings male vocalist of the year.

When Jerry Bradley, who succeeded Chet Atkins at RCA, heard that Jennings and other members of the Nashville "outlaws" were unwinding regularly in jam sessions at Tompall Glaser's Glaser Studios, he decided to co-opt the outlaw theme commercially. The result was the first platinum album to come out of Nashville, the 1976 release *Wanted: The Outlaws*, featuring solos by Jennings, Nelson, Jessi Colter, and Tompall Glaser and duets by Jennings and Nelson. In the Country Music Association awards of 1976, *Wanted—The Outlaws* was named album of the year; Jennings and Nelson were named duo of the year, for "Mama, Don't Let Your Babies Grow Up to be Cowboys"; and Jennings' "Good Hearted Woman" was named single of the year.

The soundtrack of the motion picture *Mackintosh and T.J*, (Penland Productions, 1976) starring Roy Rogers and featuring songs and instrumentals by Jennings and the Waylors and one track by Willie Nelson, was released as *Mackintosh & D.J.* in 1976. Within the same year *Waylon "Live"* was issued, and the following year there was a Waylon release, *Ol' Waylon* as well as a "Waylie" LP, *Waylon and Willie*.

"Good Ol' Boys," the theme song for *The Dukes of Hazzard*, the television comedy drama series that premiered on the CBS network in 1979, was written by, and is sung by, Jennings. When Jennings made a fundraising appearance for President Jimmy Carter's reelection campaign in 1980, Richard Harrington observed in the Washington Post (April 25, 1980): "As a country singer, Jennings has few equals, particularly since he is so deeply rooted in the gritty toughness of classic rock vocals [and straddles] the nuances of ballads and broadsides with equal ease." In the spring of 1982 RCA issued the Jennings album *Black on Black*, which included his cover of Rodney Crowell's "Song for the Life."

Waylon Jennings, a tall, rangy man, makes his home about twenty miles from Nashville in Old Hickory, Tennessee, where he lives with his fourth wife, country singer Jessi Colter, with whom he often records, and their son, Waylon Albright Jennings, called "Shooter," who was born in 1979. They are close to Jessi Colter's daughter Jennifer, from her previous marriage, to the musician Duane Eddy, and to Waylon's three children from his previous marriages.

Despite the popularity of his music and the "star" status that makes Nashville fans seek the souvenir dollar bills with his photo on them, Jennings is known as an avoider of the public scene, rarely granting interviews and uncomfortable in large social situations. Diagnosed a diabetic in 1981, he now watches his diet, but he still smokes heavily. A follower of prize fighting, he claims Muhammed Ali as one of his heroes, but his music, his friends, and his family are generally his main interest outside of his music. In that music he remains the independent, the outsider if not the outlaw, keeping to his own vision of what it should be.

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Johnson, Earvin

Aug. 14, 1959- Basketball player. Address: b. Los Angeles Lakers, P.O. Box 10, Inglewood, Calif. 90306

In June 1981 the Los Angeles Lakers of the National Basketball Association signed their six-foot-nine All-Star point guard and floor leader Earvin ("Magic") Johnson to the most lucrative and longest-running contract in the annals of sport, a $25,000,000, twenty-five year agreement. The contract was actually an extension and enhancement of the pact Johnson signed when he joined the Lakers in 1979, after two years at Michigan State University, where as a sophomore he had led the Spartans to the National Collegiate Athletic Association championship. With his irrepressible ebullience and exciting style, Johnson sparked center Kareem Abdul-Jabbar and the Lakers to a world title in his first year in Los Angeles, when, by virtue of his bravura performance, he became the first rookie in the NBA to be voted the Most Valuable Player in the championship finals. He was again named MVP in the playoffs two years later, when the Lakers retrieved the championship.

Recalling that in his college clutch shooting, where a basket had to be made, Johnson succeeded about 65 percent of the time, Michigan State coach Jud Heathcote has said, "When he has to score or wants to score, he can kind of will the ball into the basket." Actually, Johnson, a tenacious rebounder, is perhaps even better at no-look passing than he is at scoring, because of his seeming ability to invent fast-break opportunities where none are apparent, to find and suddenly hit open teammates. "On the court, he's the magic man, the candy man," Coach Paul Westhead of the Lakers has observed. "He throws the ball behind his back, waves to the girls, has fun.

But he's also a thug, banging into the boards, knocking people over. Maybe that's why he's Magic. Beacuse now you see him, now you don't."

Earvin Johnson Jr. was born in Lansing, Michigan on August 14, 1959, the sixth of ten children of Earvin Johnson Sr., a General Motors auto body plant worker, and Christine Johnson, a school cafeteria supervisor. Both parents had migrated from the South. According to Johnson, he gets his dazzling smile and sunny disposition from his mother and his toughness from his father. Introduced to basketball at a local playground when he was in the sixth grade, Johnson would practise indoors at home on rainy days by arching rolled-up socks at imaginary baskets on the wall. Outdoors, his usual practice mate was his older brother Larry.

Johnson led the Everett High School team in Lansing to the Michigan Class A quarterfinals when he was a sophomore, to the semifinals when he was a junior, and to the championship when he was a senior. A Lansing sportswriter dubbed the three-time All-Stater "Magic" after he scored thirty-six points, pulled down eighteen rebounds, and dealt out sixteen assists in one game. Charles Tucker, a psychologist with the Lansing school system and a basketball fan, was Johnson's closest adviser in his school years and guided him in his subsequent career decisions.

Wooed by the University of Michigan, Johnson chose instead to become a communications major at Michigan State University, located in Lansing. (His goal, after basketball, was to go into television announcing, although he acknowledged that he would first have to work hard at improving his diction.) "Michigan thought it had a lot more to offer than Michigan State, and it did," he later explained to a reporter. "The Wolverines were on national TV and this and that. But I like the underdog school. Every team I've played on was not supposed to win. Even when I go to the playground, I don't pick none of the best players. I pick the players who want to work hard." He discovered as a child, he said, "that the way to win was not to have a bunch of guys who could shoot twenty-foot jump shots" but "five average guys who could shoot layups. . . . Then we'd pass—and win."

The presence of Johnson revitalized basketball at Michigan State, where the 9,886-seat Jenison Field House began selling out in advance for the first time in its history and the Spartans were transformed from losers (with a 10-17 record in 1976-77) into National Collegiate Athletic Association regional finalists. Playing mostly point guard, Johnson was, even as a freshman, the undesignated but spontaneous leader of the team, unofficially setting it up and shouting orders, encouragements, congratulations, and apologies for occasionally inflicting bruises or drawing blood with his quick passes. While Coach Jud Heathcote would have liked him to improve his defense, jumping, and outside shooting, in the light of the all-round quality of his game the coach could not complain about those relatively minor deficiencies. In 1977-78 the Spartans won an impressive twenty-five games, as against only five losses, and took their first Big Ten title in nineteen years. They were stopped by Kentucky in the Mideast regional championship match.

As partner with forward Gregory Kelser (and, to a lesser degree, Terry Donnelly) in a devastating pass-and-dunk operation, Johnson had an even more sensational sophomore year, partly because his opportunities for setting up were widened when Coach Heathcote freed him from the point guard spot, as occasion demanded, and let him post up as a center or drive from the wings as a forward. He averaged 17.5 points, 7.3 rebounds, and 8.4 assists per game, and his 269 assists—a school record that still stands—brought his two-year total to 491. The Spartans won the Big Ten title—in a tie with Iowa and Purdue—as well as the national championship.

In the NCAA championship game against Indiana State on March 26, 1979 Magic Johnson matched skills with the serious, tight-lipped Indiana forward Larry Bird (now with the Boston Celtics), also a brilliant passer, who had been voted college Player of the Year by the nation's coaches. (Johnson had come in second.) A revolving Michigan "matchup zone" defense team held Bird to nineteen points and hobbled his passing, while Johnson scored twenty-four (highest in the game), Kelser nineteen, and Donnelly fifteen. After the 75-64 victory over Indiana State, Johnson was named the championship tournament's Most Valuable Player. He was also a consensus All-American, and in a Chicago *Tribune* poll he was voted the Most Valuable Player in the Big Ten.

In 1978 Johnson, whose mother wanted him to stay in college, turned down a reported offer of $250,000 a year from the Kansas City Kings. Unable to resist an offer of $600,000 a year from "the only team [he] wanted to play for," he left Michigan State after his sophomore year, in 1979, and joined the Los Angeles Lakers. Of his arrival at training camp, the Laker forward Jamaal Wilkes recalled, "He was so enthusiastic, we couldn't believe he was for real. But that's just the way he is." The joyous camaraderie that quickly developed between Johnson and the other Lakers was captured in a widely published photograph of Johnson in his first professional game, on October 12, 1979, hugging a smiling Kareem Abdul-Jabbar, the team's veteran seven-foot-two center, after Abdul-Jabbar's eighteen-foot basket destroyed the San Diego Clippers. "Mostly it was a case of learning how to read each other," Johnson explained. The most difficult such case, probably, was that of Norm Nixon, who had to yield the role of playmaker to Johnson but soon came to appreciate the younger player's complementary passing and ball-handling. "It's been quite an adjustment," Nixon confessed late in the middle of the 1979-80 season. "We still bump into each other figuring out what's going on. But I would say this: Everyone is tripping out on the way he's bringing people, even kids, back to the game."

Referring to the Lakers' 126-122 overtime victory over Denver on November 9, 1979, in which Johnson scored an NBA career high of 31 points, Johnson said, "When we're rolling and the break is going, I guess it looks like I *am* performing magic out there. There are some nights I think I can do anything." Some of his legerdemain was described by David Israel in the Chicago *Tribune* (February 1, 1980): "If you are open, Magic will get you the ball. He may not be looking your way, but that is no problem. He will throw the ball over his shoulder or between his legs—while he is running full speed in the other direction. He will strut and fake and preen and, the next thing you know, you are making an uncontested ten-foot jumper or stuffing the ball through the basket. Or Magic will make the impossible shot at the buzzer appear routine. Or he will flash an arm out of nowhere to steal a pass."

Israel remarked the striking transformation of the Lakers from a collection of "businesslike . . . boring" winners into a "lively and lovely team that plays the game passionately . . . a team whose home games are attended by fans, whereas in the past . . . their home games were attended by witnesses." Johnson plays with "an infectious enthusiasm," Israel observed. "He laughs, he smiles, he broods, he mirrors the changing moods of the game. [He] has provided the Lakers with leadership and spark and has turned them into the most difficult kind of basketball team to contend with, a team not unlike the dynastic Celtics of the Bill Russell era. They are a team with the most dominant of big men that plays a running game." Israel quoted Abdul-Jabbar regarding Johnson: "He does so many incredible things on the court that you want to help him keep doing them. It's really good to play with him. It's very easy to have a workaday attitude in this game. But it's nice to have this type of thing. It's a good change."

On February 3, 1980 Johnson became the first rookie to start in the NBA All-Star Game since Elvin Hayes of San Diego in 1969. Back in regular season play, the Lakers moved into the lead in the NBA's Pacific Division by trouncing Seattle 131-108, and they nailed down first place with a 101-96 win over Utah on March 23. With Johnson setting up Jim Chones with the winning basket on a no-look pass, the Lakers ended the regular season with a 95-93 upset of the Warriors in Oakland. Their season record was 60-22, and Johnson's statistics included 503 goals made out of 949 attempted, for a percentage of .530 (a Lakers' rookie record), 563 assists (another team rookie record), 374 free throws made out of 462 attempted, for a percentage of .810 (still another rookie mark), and 1,387 points in seventy-seven games, for an average of eighteen per game. His average of 7.7 rebounds a game was second best in NBA history for a guard, 1.1 points behind Jerry Sloan's 1970-71 mark.

In the playoffs the Lakers disposed of the Phoenix Suns and the Seattle Sonics before confronting the Philadelphia 76ers in the finals. With Kareem Abdul-Jabbar sidelined with a sprained ankle, Johnson started at center in the decisive sixth game against the 76ers, on May 16, 1980. Given the green light by Coach Westhead, he shuttled between the low and high post center positions, point guard, shooting guard, small forward, and power forward, playing one of the greatest games in NBA playoff history in all five positions, an unprecedented tour de force. Playing forty-seven minutes, he led both teams in scoring, with forty-two points, hitting fourteen of twenty-three shots from the field and fourteen of fourteen from the foul line. He also led in rebounds, with fifteen, and he had seven assists, three steals, and a blocked shot. Supplementary heavy scoring by teammates, especially Jamaal Wilkes, gave the Lakers a 123-107 victory and their first world title since 1972. After the victory, Johnson told a television reporter, "Kareem brought us here. Without the Big Fella, we wouldn't be here. We won it for him and for ourselves." Magic nosed out Kareem for Most Valuable Player of the playoffs by one vote, a vote construed as a sort of consolation prize by some in retrospect, after Johnson finished behind Larry Bird in the balloting for Rookie of the Year.

On November 18, 1980, twenty games into the 1980-81 season, Johnson was sidelined by a tear in the medial semi-lunar cartilage of his left knee. At that point the Lakers were 15-5 and Johnson was averaging 21.4 points (up 3.4 from his 1979-80 average), leading the NBA in steals and assists, and out-rebounding all other guards with 6.2 per game. Without Johnson, the Los Angeles Lakers lost five of their next eight games.

After surgery and recuperation, Johnson rejoined the Lakers for practice on February 2, 1981 and returned to the lineup three and a half weeks later, after having missed forty-five games. "I was pleased with the way we carried on without him," Coach Westhead commented. "But when Magic wasn't with us our performance—in practices, games, trips—was surgical: neat, clean, minimal talking, no nonsense. But when Magic returned it was like Looney Tunes. He created havoc. Everybody started laughing again. It was unreal."

The Lakers, who were 15-5 before Johnson's injury and 28-17 without him, won eleven games and lost six after his return to the lineup, during the last six weeks of the season. With 127 steals, Johnson led the NBA in steals average for 1980-81, with 3.43 per game. His scoring average in the thirty-seven games he played was 21.6 per game, and he completed 53.1 percent of his field goals and 76 percent of his free throws.

In the first two-out-of-three round of the playoffs following the 1980-81 season the heavily favored Lakers lost game one to the Houston Rockets on April 1. In game two, on April 3, Johnson had a do-or-die shot in the final five seconds that could have reversed the surprising debacle. Instead, Moses Malone blocked Johnson's blooper, and the Rockets wiped out the defending world champions, 89-86.

In the midst of the playoff round, unaccustomed dissension began to surface among the Lakers, who were reported to be blaming one another for their poor showing and, in some cases, to be envying Johnson his popularity and endorsement contracts. "They think I hog it all," Johnson told Richard Levin of the Los Angeles *Herald Examiner* (April 3, 1981). "But companies come to me, and as far as the endorsements are concerned, we refuse half of them. I can't help the publicity. I don't write about myself. People write about me. . . . We've become a bunch of individuals. Last year we didn't have any ego problems. Now everybody is worried about getting his share. You can't win like that."

The NBA's right-of-first-refusal system, which went into effect on May 13, 1981, radically changed the salary structure in professional basketball by making windfalls for free agents commonplace. Afraid of what might happen under the new system when Johnson's contract expired in 1984, and in order "to keep him in Los Angeles forever," Jerry Buss, the owner of the Lakers, in June 1981 added a twenty-five-year extension to his original contract. Under the terms of the extension, Johnson will be paid $1,000,000 a year in cash. Only two other professional basketball players, Kareem Abdul-Jabbar and Moses Malone, had salaries of that magnitude, and their contracts were short-term and non-cash. In baseball, nine players were making $1,000,000 or more a year, led by Dave Winfield, whose contract called for $24,000,000 payable over ten years. In football, no one was making more than $400,000, although Earl Campbell was aiming in that direction. In hockey, the highest paid players were Wayne Gretzky, who was expected to negotiate an escalation of his $300,000 a year (for nine years, with options for an additional twelve), and Mike Bossy, who was signed to a seven-year contract worth $4,500,000 in October 1981. What made Johnson's contract distinctive was its twenty-five-year term and its stipulation of payment in cash.

Beyond the expiration of Johnson's playing career, in ten years or so, his contract becomes a personal services agreement, including but not to be limited to coaching, management, or even the presidency of California Sports, the Lakers' parent organization. "Magic is a bright kid," Buss said in announcing the contract, "and I plan to make him my protégé, to teach him the business aspect of sports. I realize this is a very unusual contract because we're talking about a kid whose college class just graduated. But what it really comes down to is that Magic is part of the family."

Some NBA owners cringed and others were outraged at Buss's raising so drastically the ante in a sport where the average annual salary was already more than $170,000. "Those are—egad!—substantial dollars," Jerry Colangelo, the general manager of the Phoenix Suns, remarked. "An owner, any owner, with the financial wherewithal has the right to do whatever he wants. . . . My concern is, over a period of time, there have to be ramifications from the kind of dollars we're paying. I'm worried about the rippling effect to other franchises. Many of us have financial limitations. It's tough to retain competitive balance when things like this take place. . . . One franchise may prosper, but any franchise is only as good as the rest of the league."

At the beginning of the 1981-82 season, Johnson was the most vocal of the Laker players growing restive under Coach Paul Westhead's highly structured offense. When Johnson asked to be traded, in November, owner Jerry Buss fired Westhead. The widespread assumption—a false one, according to Johnson—that Johnson's request caused Westhead to lose his job dulled the luster of Johnson's popularity a little, but not his or the Lakers' prowess. Under Pat Riley, the new coach, Johnson lifted his season average to more than eighteen points a game and finished the season second in assists in the NBA, with 9.5 per game. The Lakers, the best finishers in the NBA's Western Conference, swept the conference playoffs and went on to win the NBA championship with a victory over the Philadelphia 76ers on June 8, 1982.

With his unaffectedly beaming smile, the 215-pound Earvin Johnson brings to basketball a personality that is as important as his talent. "The kid's always smiling and attracts people to him," the film and TV actor Bo Hopkins, a Lakers fan, has observed. "He has what most actors would die for: total charisma." Putting that charisma to work for several lines of sporting goods and sportswear, a soft drink and several other edibles and potables, and two automobiles, among other merchandise, Johnson probably makes as much money from his commerical endorsements as from his basketball playing, and he derives further income from real estate investments. His agents are Andrews and Farwell.

Johnson lives in a luxurious two-story bachelor condominium in Culver City, California and drives a gold Mercedes-Benz and a Buick Riviera. During visits back home in Lansing he plays third base on the Magic Johnson Enterprises softball team. In Los Angeles he often dances far into the night at Pips and other chic clubs. "I do like the ladies," he confessed to Sue Reilly when she interviewed him for *People* (March 30, 1981). "I used to chase them; now they chase me." On the road he is never without his "box," a hefty, deluxe stereo cassette player. "What I do when we get to a city," he told Al Stump of *Los Angeles* magazine (April 1981), "is lock myself in a room with the box, get in bed, cut off phone calls and just groove with the music of the Funks, Kool and the Gang, Earth, Wind and Fire, and like that. And just black out my mind and get all loose and relaxed." On the plane carrying the team he will sometimes dance in the aisles with the stewardesses. "Old E. J. the Deejay," he has been quoted as saying, "was born to make people have a good time."

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Jones, David C(harles)

July 9, 1921- United States military officer. Address: b. c/o Joint Chiefs of Staff, The Pentagon, Washington, D.C. 20301

In April 1978, General David C. Jones, then the United States Air Force chief of staff, was dolefully contemplating retirement at the end of a thirty-six-year military career, when he received a call from President Jimmy Carter's Secretary of Defense, Harold Brown. The Defense Secretary persuaded Jones to become chairman of the Joint Chiefs of Staff, replacing the outspoken and controversial General George S. Brown, a fellow Air Force officer, who was retiring for reasons of health, on July 1, 1978.

One of the few topflight American military men never to have graduated from a service academy or a college, Jones is known as an efficient manager who brought the Air Force up to a high degree of combat readiness during his four years as its chief of staff. On the other hand, his hard-line critics maintained that he was too compliant with the military policies of the Carter Administration, and in particular, that he had failed to put up enough of a fight for the production of the controversial B-1 bomber. But President Carter and Secretary Brown saw in Jones a "team player" who would be loyal to his commander-in-chief, and Ronald Reagan, after his election as President in 1980, decided to retain Jones in the nation's top military post. A profile in *Time* (October 29, 1979), proclaiming an end to "the era . . . of flamboyant combat heroes rising to the top of the military," noted that the general typified a "new breed" of military officer: "cool, meticulous, low-keyed, and dogged." Since his retirement in June 1982, Jones has continued to speak out on military and national defense issues as a traveling lecturer.

David Charles Jones, the son of Maurice and Helen Alice (Meade) Jones, was born on July 9, 1921 in Aberdeen, South Dakota and grew up in Minot in that state. As a teenager he often bicycled to the local airport, where he watched aircraft taking off and landing and dreamed about becoming an army pilot some day. After graduating from high school in Minot in 1939, he entered the University of South Dakota, and later he studied at Minot State College. But airplanes remained his consuming interest, and as a student he earned his pilot's license flying piper cubs in the Civilian Pilot Training Program. In April 1942 Jones left college and joined the Army Air Corps as an aviation cadet. He won his wings and was commissioned a second lieutenant in February 1943 after graduating from flying school in Roswell, New Mexico.

An opportunity to fly World War II combat missions eluded Jones, however. As an advanced flight instructor, he trained pilots in the dusty airfields of Texas, New Mexico, and Arizona for the duration of the war. In the late 1940's he piloted Catalina flying boats based in Japan. The outbreak of the Korean war in 1950 gave Jones his chance to fly in combat. Assigned to B-29 bombing missions over North Korea, he logged some 1,300 hours flying time in the aging giants that had once been the pride of the Air Force. In 1953-54 he flew aerial tankers as commander of the 22nd Refueling Squadron and then commanded the 33rd Bomb Squadron. From September to December 1954 he served as operations planner with the bomber mission branch at Strategic Air Command headquarters.

From January 1955 to July 1957 Jones, then a lieutenant colonel, served as an aide to the commander in chief of the Strategic Air Command, General Curtis LeMay, an experience that he considers a landmark in his career. One of the principal architects of the World War II bomber offensives against Germany and Japan, LeMay became Air Force Chief of Staff in the early 1960's. The two men have remained friends, and Jones considers LeMay his mentor and "one of the greatest commanders" ever to have served in the American armed forces. "I really felt I learned a great deal about command from General LeMay, and when I was a commander I tried to put a lot [of it] into practice," Jones told Stephen Webbe of the *Christian Science Monitor* (September 26, 1978). LeMay instilled in Jones an awareness that the duties of command require constant learning. "When he told me he wanted me to be his aide he said: 'Your first duty is to learn and second is to serve, and don't ever get your priorities mixed up,' " Jones has recalled.

Following his stint with LeMay, Jones was, from 1957 to 1959, director of matériel and then deputy commander for maintenance with the 93rd Bomb Wing. After some advanced training at the National War College in Washington, D.C., he served from 1960 to 1964 at United States Air Force headquarters as chief of the manned systems branch, deputy chief and then chief of the strategic division, and deputy chief of staff for operations. In accordance with LeMay's dictum, in 1964 Jones learned to fly the F-4 Phantom, one of the most highly rated aircraft in the Air Force inventory at that time. According to *Time* (October 29, 1979), "he outperformed many of the students who were half his age and went on to command an F-4 Phantom wing." The unit was the 33rd Tactical Fighter Wing, which he commanded from March until October 1965. Later that year he was assigned to United States Air Force headquarters in Europe, where he served as inspector general, then from January to June 1967 as chief of staff, and finally until 1969 as deputy chief of staff for plans and operations.

In 1969 Jones was assigned to the Republic of Vietnam as deputy chief of staff for operations, and then vice-commander, of the 7th Air Force at Tan Son Nhut airfield. He also served from 1969 to 1971 as commander of the 2nd Air Force in South Vietnam. In 1971—the year he attained the full rank of general—Jones returned to Europe to become vice-commander in chief, and later commander-in-chief, of the United States Air Force in Europe. He also served a stint as commander of the 4th Allied Tactical Air Forces based at Ramstein Air Base in West Germany before returning to the United States in 1974.

Appointed by President Richard Nixon as chief of staff of the Air Force, to succeed General George S. Brown, who became chairman of the Joint Chiefs of Staff, General Jones assumed the top Air Force post in the Pentagon in July 1974. He remained in that office during the Administration of Gerald Ford and after the inauguration of President Jimmy Carter in 1977. A major issue during his four years as Air Force chief was the controversy over the development and deployment of the B-1 bomber as a successor to the aging B-52. Many Air Force officers, including Jones, believed that the B-52, developed in the 1950's, would not be able to elude Soviet air defenses in the event of war. They touted the B-1 as a supersonic plane that could penetrate to targets within the Soviet Union.

In February 1975 Jones argued for production of 244 of the swing-wing B-1's. The manned bomber had been considered by military planners as part of the so-called "triad" of America's strategic deterrent which also included land-based and submarine-launched ballistic missiles. Military men like General Jones saw the B-1 as essential to upgrade the nation's deterrent capabilities, but others, including President Carter, believed that the B-1 was too expensive and vulnerable to early obsolescence. New technology also made available the unmanned, air-launched cruise missile, favored by Carter, which could be manufactured inexpensively and launched effectively against Soviet targets by the thousands. When President Carter decided against production of the B-1 in 1977, Jones supported the decision of his commander-in-chief to the detriment of his own reputation among some of his military colleagues.

The controversy over the B-1 tended to obscure Jones's achievements during his four-year tenure as Air Force chief of staff. As Bernard Weinraub noted in the New York *Times*, even his critics agreed that General Jones was an able administrator and a "shrewd bureaucratic manager." Soon after becoming chief, Jones set out to shape the Air Force according to his own plans. He established the Air Force Leadership and Management Development Center at Maxwell Air Force Base in Alabama and reduced the Air Force headquarters staff by eliminating thousands of military and civilian jobs. At the same time he was forging the Air Force into what many considered the most combat-ready of all the American military services.

Jones presided over the Air Force at a time when there was a growing perception at home and abroad that the United States had lost its absolute superiority over the Soviet Union. He asserted on several occasions that the United States and the U.S.S.R. shared a "rough equivalence" in military power, with Americans leading in some areas and the Soviets superior in others. He insisted that the United States Air Force, although smaller than its Soviet counterpart, was the best in the world, and he foresaw a "revolution in airpower," in which American planes taking off from bases in the United States and refueled in the air, could strike any target in the world. He stressed the need for improved weapons systems and greater preparedness of American forces. In particular, General Jones saw the need for the MX, in his words, a "medium-sized, highly accurate missile capable of being moved from launch point to launch point," whose development was eventually approved by President Carter.

On April 5, 1978 President Carter named General Jones to succeed the terminally ill

General George S. Brown as chairman of the Joint Chiefs of Staff. Although the top Pentagon post was slated to go by rotation to an Army officer, Carter decided to reward Jones for his role in enhancing the military preparedness and administrative competence of the Air Force and for his support of the President's positions on such issues as the Panama Canal treaties and the decision to cancel production of the B-1 bomber. Despite the controversy over Jones's appointment, which in the words of Bernard Weinraub in the New York *Times* (July 6, 1978) reflected "an awareness within the defense hierarchy that the influence of the Joint Chiefs is on the decline," the general was confirmed without dissent by the United States Senate on May 24, 1978 and took office on July 1 for a two-year term.

As chairman of the Joint Chiefs of Staff, General David C. Jones advocated the removal of the arms embargo on Turkey in the interest of NATO security; proposed increases in the defense budget to offset increased Soviet spending; urged the resumption of draft registration; and in March 1979 accompanied Presidential security adviser Zbigniew Brzezinski to Saudi Arabia and Jordan in an unsuccessful effort to gain support for the Israeli-Egyptian peace treaty. But the key issue during his first term as chairman was the second phase of the Strategic Arms Limitation Treaty (SALT II), which President Carter had negotiated with Soviet leaders, and for which he was seeking Congressional approval.

Jones supported SALT II, although reluctantly. Testifying before the Senate Armed Services Committee in July 1979, he called it an imperfect agreement to limit nuclear arms that "none of us [the Joint Chiefs] is completely at ease with." General Jones's major concern was that the treaty might lull Americans into a false sense of security at a time when the Soviet Union was outspending the United States on munitions and reaching parity in the arms race. Jones denied, however, that the Joint Chiefs had been pressured by the White House to endorse SALT II in return for the MX system, which Carter had approved in June 1979.

Aside from his preoccupation with the development of new strategic weapons, General Jones had long been an advocate of maintaining modern and well-trained conventional forces. In his first year as chairman he cautioned that military establishments might get caught up in new and deadlier strategic weapons systems and neglect the conventional. "I intend to spend a great deal of time in the nonglamorous areas of readiness," he told Stephen Webbe of the *Christian Science Monitor* in 1978. Convinced that the United States had "never been ready for war"—not in World War I or World War II, nor in Korea or Vietnam—Jones affirmed in the interview with Webbe that a principal theme of his tenure as chairman of the Joint Chiefs of Staff would be "readiness now."

After the Soviet invasion of Afghanistan in late 1979, Jones criticized the Carter Administration's proposed military budget for fiscal 1981 as grossly inadequate, and in view of the new Soviet threat he called for substantial increases in military spending over those demanded by the President. But despite his public disagreement with Carter and Defense Secretary Harold Brown, General Jones was nevertheless appointed to a second term as chairman of the Joint Chiefs of Staff, effective July 1, 1980.

When President Ronald Reagan took office in January 1981, the new Administration had to decide whether to retain General Jones or appoint a successor. Critics such as Senator Jesse A. Helms of North Carolina maintained that the general had been too closely allied with the Carter Administration and lacked independence. Some Republican Senators even contended that Jones should have resigned in the spring of 1980, after the Carter Administration's abortive mission to rescue the American hostages in Iran. Others argued, however, that to dismiss the nation's top military officer might politicize the post and destroy its independence and professionalism.

Acting on the recommendation of Secretary of Defense Caspar W. Weinberger, President Reagan decided to retain General Jones, many of whose military views he shared, in the top Pentagon post. The decision became official on February 9, 1981. Meanwhile, in a report to Congress on January 28, a few days after Reagan's inauguration, Jones reaffirmed his earlier criticism of the Carter defense budget and called for the development of an updated version of the B-1 bomber. "Deploying a new manned penetrator should be the top priority among the new strategic initiatives that we need to pursue in the days ahead," General Jones asserted. But in rare dissent from Reagan's military views, he told members of the Senate Armed Services Committee in October 1981 that he preferred President Carter's mobile basing system, or "shell game" plan, for deploying the MX missile to the "superhardened" silos advocated by President Reagan. The "shell game," in which the MX would be moved from point to point to deny Soviet forces a stationary target, was seen by some military observers as less vulnerable than the missile silos.

In the final months of his second term of office, General Jones called for an overhaul in the "organization and workings" of the Joint Chiefs of Staff, including the vesting of greater overall authority in the chairman and more specialization in the interest of efficiency for the individual service chiefs. "There is an absolutely critical need to change this nation's structure of military leadership," Jones said in an interview for *U.S. News & World Report* (May 24, 1982). "The fundamental weakness in this area cuts across the whole spectrum of American military efforts. . . . Historically, the United States has not paid attention to military organization until a catastrophe occurs. . . . This time I hope we can take the needed steps before an emergency is upon us."

When General David C. Jones stepped down on June 18, 1982, he had served with the Joint Chiefs of Staff longer than any other military officer, a total of eight years. (The chairman is restricted by law to two terms except in wartime.) Jones was scheduled to be succeeded by General John W. Vessey of the United States Army. Among the military honors that Jones has won in his forty-year career are the Distinguished Service Medal with Oak Leaf Cluster, the Legion of Merit, the Distinguished Flying Cross, the Bronze Star Medal, the Air Medal with Oak Leaf Cluster, the French Legion of Honor, and decorations from Venezuela, Italy, and Japan. He was awarded honorary degrees by the University of Nebraska in 1974, Louisiana Tech University in 1975, Minot State College in 1979, and Boston University in 1980. Jones is a member of the Air Force Association and of the Alfalfa and Touchdown clubs.

General David C. Jones and his wife, the former Lois M. Tarbell, whom he married on January 23, 1942, have a son, David Curtis, and two daughters, Kathy Jones Franklin and Susan Jones Coffin. The tall, dark-haired general, who has been described as softspoken, dignified, and reserved, is sometimes referred to as "Davy Jones," but usually not to his face. He is said to be basically good-natured, but he often becomes exasperated and demanding with his subordinates. In addition to indulging in recreational flying, he jogs, skis, plays racquetball, and reads historical novels. "I don't know if I can ever really retire in a literal sense," he once said, as quoted in a profile in *Nation's Business* (July 1978). "Maybe slow down, someday, but for many years, I have been living with a radio or some form of communication by my side twenty-four hours a day. I've been in that mode as long as I can remember. It would be strange not to be."

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Julia, Raul (jo͞ol'yə)

Mar. 9, 1940- Actor. Address: b.
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After years of struggling to break free from the typecasting that so often traps Puerto Rican actors, Raul Julia has in the past few years emerged as one of the most distinctive and versatile performers on Broadway. His sixteen-year association with Joseph Papp's New York Shakespeare Festival has given him a firm foundation in classic theatre, while his performances in such diverse plays as *Where's Charley?*, *The Threepenny Opera*, and *Dracula* have demonstrated his wide dramatic range and his remarkable ability to establish rapport with an audience. Since 1972 Julia has received four Tony award nominations for best performance by an actor in a musical, most recently for *Nine*.

Born in San Juan, Puerto Rico on March 9, 1940, Raúl Rafael Carlos Julia y Arcelay is the eldest of the four children of Raúl Julia, a prosperous restaurateur, and his wife, Olga Arcelay. Julia grew up in the country and in the suburbs of San Juan, where he attended a grade school run by American nuns. As a first-grade student there, he played the part of the devil in a class play. Usually rather shy, he threw himself into his performance, surprising his teachers and his parents. "It was a marvelous experience in which I entered and let go of myself," he recalled to Allan Wallach, in an interview for *Newsday* (October 29, 1978). "I became sort of like possessed or something." Julia continued to perform at parties and in school productions throughout his boyhood.

Following his graduation from San Ignacio de Loyola High School, Julia enrolled at the University of Puerto Rico. His parents wanted him to study law, but he had little interest in a legal career or even in a college degree, preferring to spend his time acting in amateur dramatic productions, including one of *Macbeth*. After obtaining his bachelor's degree in liberal arts, Julia found work with several local theatrical troupes and, occasionally, in a nightclub show. It was while he was appearing in what he has since described as "a sort of Julius Monk revue" at a San Juan nightclub that he caught the eye of Orson Bean, the actor. Taken by Julia's performance, Bean advised the young man to go to New York City to study acting with Wynn Handman, the artistic director of the American Place Theatre, who is also a noted drama coach.

Arriving in New York early in 1964, Julia immediately signed up for lessons with Handman and began making the rounds of theatrical producers' offices and answering open casting calls. A few weeks later, on March 17, 1964, he made his New York debut, as Astolfo, the king's nephew, in a Spanish-language production of Calderón's *Life Is a Dream* at the Astor Place Playhouse. Shortly afterward he joined Phoebe Brand's Theater in the Street, which staged English and Spanish plays in ghetto neighborhoods. Julia remembers being pelted with eggs and bottles during one performance of Chekhov's one-act play *The Proposal*, but he nonetheless maintains that acting in the open, close to the audience, is the essence of theatre. "I want to feel an audience, not forget it," he told Guy Flatley, who interviewed him for a New York *Times* profile (December 26, 1971). "I believe in showing love for the audience, and I am stimulated by *any* response they give me. . . . That's what it's all about. That's why we're up there on that stage in the first place."

In 1966 Julia began his long and fruitful association with Joseph Papp, the producer and director, playing Macduff in the New York Shakespeare Festival's Mobile Unit production of *Macbeth*. Later in the year, he took on the role of the adopted son Luis in René Marqués' drama about a Puerto Rican family's painful adaptation to mainland life, *The Ox Cart*. New York *World Journal Tribune* theatre critic Norman Nadel, in his review (December 26, 1966) of the Off-Broadway production, commended the "sustained intensity" of the newcomer's performance. Returning to the New York Shakespeare Festival, Julia was Demetrius in Papp's production of *Titus Andronicus* at the Delacorte Theatre in Central Park in the summer of 1967, and in 1968 he appeared as a clerk in Vaclav Havel's satire *The Memorandum* at Papp's newly opened Public Theater. Julia also appeared as Cradeau in a 1967 revival of Sartre's *No Exit* at the Bouwerie Lane Theater, and in mid-1968 he took over temporarily as Orson in the long-running Off-Broadway musical *Your Own Thing*. In between acting assignments, he supported himself by teaching Spanish and by taking an assortment of part-time jobs, such as selling *Life* magazine subscriptions. At one especially low point in his career, the downhearted actor, despairing of ever finding another job in the theatre, telephoned Joe Papp, who immediately hired him as house manager for a new production at the Public Theater.

Julia made his Broadway debut in September 1968, as the servant Chan, in Jack Gelber's ill-fated *The Cuban Thing*, a drama about Fidel Castro's revolution as seen through the eyes of a well-to-do family that gradually comes to accept Castro's principles. Although the play closed after only thirteen previews and one performance, it brought the young actor to the attention of producers and directors and led to offers of more important roles. In March 1969, at the Fortune Theater, he played a workman in *Paradise Gardens East* and Jesús in *Conerico Was Here to Stay*, two one-act plays about urban violence that made up the short-lived double bill *Frank Gagliano's City Scene*. Two months later he was in Washington, D.C., appearing at the Arena Stage in a revised version of *Indians*, Arthur Kopit's kaleidoscopic play about the genocide of the American Indian. Julia essayed three roles in the new production —the Grand Duke Alexis, a buffoon who shoots Buffalo Bill's Indian scout for sport, Uncas, an Indian, and Pancho, a Mexican. In his review for the New York *Times* (May 27, 1969), Clive Barnes complimented the versatile actor for his "most attractive stage conjuring tricks." *Indians* moved to the Brooks Atkinson Theatre on Broadway in October 1969, but despite critical acclaim, it closed the following January, a casualty of its high production costs.

Within weeks Julia went into rehearsal for his role as a Persian elder in the Phoenix Theater's limited-run Off-Broadway production of *The Persians*. His authoritative portrayal of a fugitive Latin revolutionary in Mel Arrighi's comedy *The Castro Complex*, which opened at the Stairway Theater in November 1970, earned Julia the best notices of his career to date. As Paco Montoya, the wisecracking intruder who becomes the focus of the heroine's infatuation with Fidel Castro, he provided "most of what small enjoyment" Mel Gussow of the New York *Times* (October 19, 1970) found in the play. Marilyn Stasio, who commented on *The Castro Complex* for *Cue* (November 28, 1970), concurred, contending that Julia's "strong presence" and "attractive stage personality" gave his character a force and weight it otherwise would not have had. "He has a future—in better plays," Miss Stasio concluded.

Taking advantage of a lull in New York stage opportunities, Julia accepted secondary character parts in three motion pictures: *The Organization Man* (United Artists, 1971), a thriller about an international drug-smuggling syndicate; *Been Down So Long It Looks Like Up To Me* (Paramount, 1971), a schizoid adaptation of Richard Farina's underground classic; and *The Panic in Needle Park* (Twentieth Century-Fox, 1971), Jerry Schatzberg's savagely realistic study of young drug addicts caught in a temporary heroin shortage in New York City.

Eager to face a live audience again after spending weeks before a camera, Julia readily accepted when Joe Papp asked him to play a leading role in a new musical version of Shakespeare's romantic comedy *The Two Gentlemen* *of Verona.* His interpretation of the unfaithful, petulant Proteus was a highlight of the free-wheeling, polyglot production, a 1971 summer attraction at the Delacorte Theatre in Central Park, where it proved to be so popular that Papp arranged a transfer to Broadway. Opening at the St. James Theatre in December 1971, *Two Gentlemen* enjoyed a substantial run and collected a handful of Tony award nominations, including one for Julia as best actor in a musical.

For several hectic weeks in the summer of 1972, Julia rushed straight from his curtain calls at the St. James to the stage of the Delacorte to play the fawning courtier Osric in the last act of the New York Shakespeare Festival's staging of *Hamlet.* He overcame the physical and emotional exhaustion of portraying two such divergent characters as Proteus and Osric in the space of a few hours and managed to hold his own in a cast heavy with such high-powered scene-stealers as Stacy Keach (Hamlet), James Earl Jones (Claudius) and Colleen Dewhurst (Gertrude). "I have never in my life seen such a coolly stylish Osric . . . ," Clive Barnes reported in the New York *Times* (June 30, 1972). "It never occurred to me that Osric could have so much grace, passion, and venom."

Impressed by Julia's performance in *The Two Gentlemen of Verona,* Peter Hall cast him in the starring role of Gabriel Finn in Galt MacDermot's space-age musical *Via Galactica,* a critical flop that survived for only one week. Quickly rebounding, Julia returned to the New York Shakespeare Festival to take on central roles in *As You Like It* and *King Lear* at the outdoor Delacorte Theatre in the summer of 1973. As the lovelorn Orlando in Papp's early Victorian staging of *As You Like It,* Julia once again displayed his unique approach to Shakespeare. "I revere Shakespeare," he told Allan Wallach in the *Newsday* interview. "I love the rhythm, the music, the poetry. I make it my own. . . . I become a poet . . . , and I just see Shakespeare smiling at me." *New York* magazine's John Simon, who dismissed the entire "garish" production, was one of the few critics who reacted negatively to Julia's Latin-tinged inflections. Among the majority who appreciated the actor's way of speaking Shakespeare "with an individual magic of voice and eyes" was Clive Barnes. "Raul Julia offers us an Orlando of such ineffable and lovable simplicity that even the character's foolishness becomes an engaging aspect of rustic virtue," Barnes observed in his *Times* (June 29, 1973) appraisal of the production. "This is an Orlando of mettle." Julia was less successful as Edmund in *King Lear,* perhaps because his ingratiating charm and easy rapport with the audience—so right for light comedy roles—worked to his disadvantage in his portrayal of Gloucester's insidious bastard son.

In 1974 Julia appeared in Off-Broadway productions of *The Emperor of Late Night Radio,* at the Other Stage, and *The Robber Bridegroom,* at St. Clement's Church, before opening in December in the role that was to win him his second Tony Award nomination—that of Charley Wykeham in the Circle in the Square's revival of the Frank Loesser-George Abbott musical *Where's Charley?* As the Oxford undergraduate who impersonates his chaperone-aunt, he found himself in the unenviable position of having to put his own stamp on a role long associated with Ray Bolger. The measure of his success could be judged by the mixed reviews. Some critics, including Marilyn Stasio, Allan Wallach, and the New York *Post*'s Martin Gottfried, felt that he floundered hopelessly out of his depth. Perhaps the most enthusiastic of those who favored Julia's performance was Tom Donnelly of the Washington *Post,* who in his review of January 19, 1975 went so far as to say that Julia had not only "warmth, individuality, [and] charm," but also the "ability to get the audience in the palm of his hand that I'd rather thought went out with the grand old troupers of yesteryear."

By the mid-1970's Julia was himself something of a trouper, and in his next effort, the New York Shakespeare Festival's acclaimed production of *The Threepenny Opera,* the Bertolt Brecht-Kurt Weill masterpiece, which opened at the Vivian Beaumont Theatre on May 1, 1976, he once again exhibited that uncommon ability to establish a conspiratorial bond with audiences that is his forte. Under the direction of Richard Foreman, the avant-garde founder of the Ontological-Hysteric Theater, Julia gave what many critics considered to be his best performance in years. His Mack the Knife was sinister, brooding, and intensely sexual, a "coldly sardonic godfather of crime," to use Allan Wallach's words, but he was also raffishly charming and, as the Washington *Post*'s Joseph McLelland, for one, noticed, fleetingly wistful. Julia's beautifully rounded portrayal brought him his third Tony nomination in six years.

Julia remained with the New York Shakespeare Festival, then in residence at the Vivian Beaumont Theatre, into mid-1977. After finishing his run in *The Threepenny Opera,* he played Lopakhin, the loutish peasant-turned-landowner, in Andrei Serban's unorthodox staging of Chekhov's *The Cherry Orchard.* His next stage appearance was in mid-1978, when he donned a black cape to portray a princely and seductive vampire in a road-company production of the 1977 Broadway hit *Dracula.* His Dracula was so popular with audiences that when Frank Langella, who had originated the role on Broadway, left the play in 1979, Julia was chosen to succeed him.

While playing Count Dracula at the John F. Kennedy Center for the Performing Arts in Washington, D.C., Julia commuted several times a week to New York City to rehearse his role of Petruchio in *The Taming of the Shrew,* the second entry in the New York Shakespeare Festival's stand at the Delacorte Theatre in the summer of 1978. Instilling humor, charm, and common sense into a role which, for modern audiences, is among the most nettlesome in the Shakespeare canon, Julia gave a comic, yet affecting impersonation of a man in love. As he told Brock Brower in an interview for the New York *Times* (August 6, 1978), he sees Petruchio and Kate not as "big man macho and the poor helpless little shrew," but as "two people getting it together, down to where they really want to be." His expansive performance was perfectly complemented by Meryl Streep's portrayal of Kate.

The following summer at the Delacorte, Julia accepted the title role in *Othello*, sharing the stage and the burden of carrying the play with Richard Dreyfuss, who appeared as Iago. Drawing on his male-chauvinistic Latin heritage, Julia made his Othello a proud, passionate man shamed—"marked for life," to use Julia's words—by Iago's insult to his manhood, and yet desperately in love with Desdemona. "[Othello's] love for Desdemona, which nothing can quench, makes his murder of her extremely sad—sadder, in fact, that I've ever known it to be." Edith Oliver wrote in her commentary for the *New Yorker* (August 20, 1979). "The love between them is the strongest element in this production, and I've never before seen an Othello so at the mercy of his tenderest emotion."

In January 1980 Julia returned to Broadway, costarring with Blythe Danner and Roy Scheider in Peter Hall's production of *Betrayal*, Harold Pinter's bleak play, told in reverse, about adultery. To prepare for his role as Jerry, the cool and proper British literary agent, the actor spent several weeks in London, hired a coach to help him master the accent, intonation, and cadence of upper-class English speech, and dreamed up an entire life history for his character. With Pinter's spare plays, he explained to Michiko Kakutani of the New York *Times* (January 16, 1980), "you have to create a whole reality that's not in the lines. It's all context, all atmosphere." *Betrayal* was generally well received by the critics, although many of them agreed with the *New Republic*'s Robert Brustein that Julia was "ethnically and temperamentally" miscast.

On May 10, 1982, the day after it opened at the 46th Street Theatre on Broadway, *Nine*, the lavishly produced musical based on Federico Fellini's semiautobiographical motion picture *8½*, received twelve Tony award nominations, one of them for Raul Julia's performance as Guido Contini, a film director trapped in a mid-life crisis. The play captured five Tonys, including one for best musical of the year, but Julia lost out to Ben Harney of *Dreamgirls*. According to the critical consensus, Julia's contribution in the strenuous starring role—he is onstage for most of the play—was somewhat overshadowed by the extravagant production numbers, Tommy Tune's exuberant direction, and a supporting cast of twenty-two voluptuous women.

Although he prefers the thrill of performing before an audience, Julia has recently added a number of films to his list of credits. He played an amorous Italian race-car driver in *The Gumball Rally* (Warner Brothers, 1976), a forgettable chase comedy; Faye Dunaway's embittered, parasitic ex-husband in the thriller *The Eyes of Laura Mars* (Columbia, 1978); and the crazed villain in *The Escape Artist* (Orion, 1982), an offbeat adventure. Francis Ford Coppola cast him as Ray, a suave waiter who passes himself off as a cocktail pianist, in the technically dazzling but dramatically undernourished romantic comedy *One From the Heart* (Columbia, 1982), and Paul Mazursky recruited him to play Kalibanos, a Greek goatherd, in *Tempest* (Columbia, 1982), a contemporary retelling of Shakespeare's *The Tempest*. Julia's television credits include the made-for-television movie *Death Scream*; *Aces Up*, a 1974 pilot for a proposed CBS comedy series; a stint in the soap opera *Love of Life*; and dozens of appearances as Rafael the Fixit Man on PBS's award-winning educational series *Sesame Street*.

Standing just over six feet in height, Raul Julia meets the "tall-dark-and-handsome" physical requirements of the stereotypical matinee idol. His unnaturally large, hooded, gray eyes are perhaps his most striking feature. To keep fit, he plays tennis regularly, but he claims to derive most of his energy from his practice of est, the experiential process of enlightenment and self-awareness devised by Werner Erhard, whose rigorous training course Julia took in 1974. The actor devotes much of his offstage time to the Hunger Project, an international drive to eliminate hunger in the world by the end of this century, and to the Hispanic Organization of Latin Actors (HOLA), which promotes the development of theatre in the Spanish language. Julia's first marriage ended in divorce in the late 1960's. He and Merel Poloway, a dancer and actress, were married by the Indian guru Baba Muktananda—even though neither of them was a disciple—at his ashram in the Catskills in 1976. The Julias make their home on the Upper West Side of Manhattan.

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Kassebaum, Nancy Landon

July 29, 1932- United States Senator from Kansas. Address: b. 304 Senate Russell Office Bldg., Washington, D.C. 20510

When, in 1978, the voters of Kansas chose Nancy Landon Kassebaum to be their Senator, it marked the first time that a woman who was

Nancy Landon Kassebaum

not the widow of a Congressman won election to the United States Senate. As the daughter of Alf Landon, the onetime Republican Presidential candidate and the grand old man of the GOP, Mrs. Kassebaum has an impressive political heritage of her own. For the first two years of her term, before Florida's Paula Hawkins joined her in the chamber, Mrs. Kassebaum enjoyed special attention as the only female in the Senate. In 1980 she became the first woman ever to serve in the symbolically important post of temporary chairman of the Republican National Convention and, against her wishes, some party members even mentioned her as a possible Vice-Presidential candidate.

As time passes, however, the nation will undoubtedly have reason to pay more heed to what Mrs. Kassebaum accomplishes as a Senator. She has, for example, engineered legislation that provided some $90,000,000 in federal aid during fiscal 1980 for the ailing Rock Island Railroad, which serves grain growers in her state, and she has proposed several innovative ideas, including a constitutional limit on the number of terms permitted to members of Congress. Such a step, the Senator has said, would be "one way to restore some accountability."

Nancy Landon Kassebaum was born in Topeka, Kansas on July 29, 1932 to Alfred Mossman Landon and his second wife, Theo Cobb Landon. She has a half-sister, Peggy Anne, sixteen years older than she, and a brother, Jack. As a youngster in Topeka, Kansas she enjoyed a "Huck Finn existence" but that did not preclude her early initiation into the world of politics. In 1932 her father won election to the first of the two consecutive two-year terms he served as governor of Kansas, and in 1936 he staged a hapless challenge to Franklin D. Roosevelt's bid for a second term as President. Nancy Kassebaum cannot remember those days, but she does recall the lively political conversations that filled the Landon house in later years. Those debates captured her imagination and, even after she went to bed for the night, she continued to listen to them through a ceiling vent that allowed the sounds to pass upstairs.

After attending public schools in Topeka, Nancy Landon enrolled at the University of Kansas, in Lawrence. Although she confessed that she "goofed off" more than she should have, she did well enough to graduate in 1954 with a B.A. degree in political science. Two years later, she obtained a master's degree in diplomatic history at the University of Michigan, where her intellectual pursuits revealed her interest in politics. As a student, she occasionally considered a career in public life. "I enjoyed politics and public policy so much," she recalls, "that there were times in high school and college when I mused about becoming actively involved as a candidate. But it was a daydream, a fantasy."

In 1956 Nancy Landon was married to Philip Kassebaum, whom she had met at the University of Kansas, and for the next two decades her life revolved around her husband, a prominent Wichita attorney and businessman, and their four children. But Mrs. Kassebaum did not limit herself completely to the family home, located on a farm near the small town of Maize. She was vice-president of Kassebaum Communications, a family-owned concern that operates radio stations KFH and KBRA, served on the Kansas Governmental Ethics Commission and the Kansas Committee on the Humanities, and won election to the school board in Maize, and served as its president.

The end of Mrs. Kassebaum's marriage was the critical event that led to her decision to enter politics. Her mother has explained, "Her family was breaking up. She had to do something." The Senator herself has admitted that if it had not been for the change in her family life, she would not have run for office. She took the first step on her road to the Capitol in 1975 after receiving a legal separation from her husband, when she accepted a post in Washington as a caseworker for Senator James B. Pearson of Kansas. During her year on the Republican legislator's staff she was primarily involved in solving problems that constituents were having with federal agencies.

When Senator Pearson decided not to seek reelection in 1978, Nancy Kassebaum cautiously considered entering the race. The step was not something she did as a lark, she has recalled. "I believed I could contribute something, that I had something to offer," she has explained. "But I would not have gone through with it if I had not thought I had at least a credible chance of winning." At first, Alf Landon worried that Kansas was not yet ready for a woman Senator and that the campaign would place an undue strain on his daughter's family and finances, but her mother was much more encouraging. And, according to *People* (January 8, 1979), Philip Kassebaum, with whom she remains close, helped Nancy Kassebaum to recognize the strength of her purpose. "You have to want it enough to have a gnawing in the pit of your stomach that won't let you sleep," he advised her. "If you have that, then you can put up with the strenuous campaign."

In the 1978 race for the Republican nomination Nancy Kassebaum faced eight other candidates, including a more politically experienced woman, State Senator Jan Meyers, but she managed to win with 31 percent of the approximately 217,000 ballots cast. Her 67,324 votes exceeded by a margin of 7,163 those received by her nearest rival, economics professor Wayne Angell. With her party's endorsement secured, Nancy Kassebaum turned to the general election that would pit her against the Democrats' Bill Roy, a lawyer and physician who had established a liberal record during his two terms as a Congressman from Topeka. In 1974 Roy had narrowly failed to oust Robert Dole from his seat in the Senate, and the exposure gained in that contest made him a formidable adversary when he faced Mrs. Kassebaum.

During the campaign, Nancy Kassebaum traded openly on her family name. "It has been said I am riding on the coattails of my dad," she remarked, according to *Parade* (March 18, 1979), "but I can't think of any better coattails to ride on." Cannily turning her lack of experience into a virtue, she presented herself as a homemaker. "To be a good senator, you need to be willing to listen and able to work with people," she assured her audiences. "You don't need to be a professional politician." Running on the slogan, "A Fresh Face, A Trusted Kansas Name," Mrs. Kassebaum took an early lead in the pre-election polls, but Bill Roy gained ground when he made an issue of her personal finances. Although she admitted that her state and federal taxes for 1977 amounted only to $5,075 on an income of $92,000, she refused to make a full disclosure on the grounds that it would violate the privacy of her estranged husband, with whom she still filed a joint return.

Roy's charges, which Mrs. Kassebaum dismissed as "barn waste," cost her dearly in the public opinion polls. Nevertheless, on election day she defeated him by a margin of 85,752 votes out of 720,956 ballots cast. She subsequently gained an edge in seniority on other new Senators elected in 1978 when, on December 23, Robert F. Bennett, the lame-duck Republican governor of Kansas, appointed her to fill the seat vacated by Pearson's early retirement.

In a postelection analysis of the Kansas contest, the New York *Times* commented editorially that if Mrs. Kassebaum's "middle name were Jones her campaign would have been a joke." Her victory was the result of other factors in addition to her father's name, however, since she benefited from Kansas' conservative outlook, from the almost unanimous support of the state's newspapers, and from the pattern of Republican success in the Middle West in 1978. Moreover, her net worth of $2.5 million enabled her to contribute a substantial $115,000 in personal funds to her total war chest of $841,287.

The election to the United States Senate of a woman, especially one from a rural state not noted for its liberalism, inevitably made headlines. Alan Alda, the television and film actor who has become an outspoken feminist, sent a congratulatory telegram to Mrs. Kassebaum, and the London *Mail* underscored the irony that she was "not from a trendy East or West Coast state, but from conservative Kansas, where a man's a man and a woman's his cook." It is highly debatable, however, that Nancy Kassebaum's sex had anything to do with her election. Recalling the words of encouragement from women she met along the campaign trail, she thinks it was a quiet factor in her favor. But she forfeited the support of the Kansas Women's Political Caucus when, despite her sympathy for the Equal Rights Amendment, she declined to demand the extension of the deadline for its ratification. During her campaign she consistently portrayed herself more as a "humanist" than as a "feminist." "I think it's important to run as a qualified candidate, not as a woman's candidate," she said, "because I think there is a danger in being so aggressive that you're threatening."

Senator Kassebaum quickly established a reputation as a quiet freshman striving to learn the intricacies of the legislative process and the technical nuances of hitherto unfamiliar issues like defense spending. In the parlance of staff members, she was "a working senator, not a seat warmer." Once in a while she complained that some members displayed "a certain condescension, a certain reluctance to think that a woman can really handle a hearing." But she admitted to being "probably overly sensitive" and, for the most part, made light of her position as the sole woman in the Senate. "There's so much work to do," she quipped to reporters, according to *Working Woman* (October 1979), "the coffee to make and the chambers to vacuum. There are Pat Moynihan's hats to brush and the buttons to sew on Bob Byrd's red vests, so I keep quite busy."

As a member of the minority party in the Ninety-sixth Congress, Nancy Kassebaum sat on the Banking, Housing and Urban Affairs Committee, the Budget Committee, the Commerce, Science and Transportation Committee, and the

Special Committee on Aging. The Republicans' success in the 1980 elections, which gave them control of the Senate, has considerably fortified her position. For the Ninety-seventh Congress Nancy Kassebaum exchanged her seat in the Banking Committee for one on the prestigious Foreign Relations Committee. In addition, she took over the chairmanships of the African affairs subcommittee of the Foreign Affairs Committee and of the aviation subcommittee of the Commerce, Science and Transportation Committee.

An examination of Senator Kassebaum's voting record reveals a firm, but not doctrinaire, conservative stance on most issues, and especially those in the domestic sphere. She stood with the informal, bipartisan coalition of conservative senators 75 percent of the time in 1979 and on 59 percent of the critical votes in 1980. Her positions over that two-year period earned her favorable average ratings of 77 percent and 66.5 percent from the Chamber of Commerce and the conservative Americans for Constitutional Action respectively and unfavorable scores of 40.5 percent and 23.5 percent from the liberal Americans for Democratic Action and the Committee on Political Education of the AFL-CIO. Although far from rabid in her opposition to President Jimmy Carter, she sharply disagreed with him on several matters, especially on his grain embargo against the Soviet Union, which she viewed as an ineffective policy tool whose main victim was the American farmer. (Agriculture is a principal industry of Kansas, which is the country's leading producer of wheat.)

The Senator brought with her to Washington a predilection for a balanced budget, but she entertained no expectations that it could be achieved quickly. Because of her misgivings about a proposed constitutional amendment to require a balanced budget, she says, "To turn to that as some sort of panacea that's going to solve the problem is, I think, a serious mistake." Nancy Kassebaum believes that the key to fiscal health lies in controlling governmental expenditures and, in pursuit of that goal, she has been willing to take political risks, such as refusing to support farmers' demands for federally guaranteed prices at 90 percent of parity. Not surprisingly, she has been gratified by President Ronald Reagan's efforts to cut the growth of federal spending, and the overall thrust of the administration's program has persuaded her to support the President's across-the-board tax cut, although she had been doubtful about that initiative when Representative Jack Kemp of Buffalo, New York and Senator William Roth of Delaware originally proposed it in 1978 without concomitant reductions in spending. Mrs. Kassebaum hopes that the government will eventually divorce social and economic goals from tax policies and adopt a simplified code based perhaps on a flat rate without elaborate credits and deductions.

With regard to energy, Nancy Kassebaum favors a multifaceted approach to the problem. She dismisses the idea that conspiratorial forces have held back or wasted oil and says that a genuine crisis exists "simply because we are using energy much faster than we are producing it." Accordingly, she favors conservation by consumers, the development of solar and geothermal resources, and the use of properly safeguarded nuclear plants. She endorses the deregulation of crude oil prices and the easing of environmental standards in order to encourage private industry to increase production within the United States. "While we may vigorously disagree with the oil companies' politics," she has said, "we cannot fault their business judgment." Finally, the Senator has urged the government to weaken the influence of the Organization of Petroleum Exporting Countries (OPEC) by assisting sixty other nations to develop their major oil reserves.

Given her general political outlook, Nancy Kassebaum is relatively liberal in matters of defense and foreign policy, which may to some degree reflect attitudes learned from her father. The Senator has called for a "mature foreign policy," which she defines as "one hospitable to the combination of principles with pragmatism, one willing to live with contradictions, to play an active role without excessive costs, to pursue arms control without any illusions about détente." Even before her election she spoke favorably of the Panama Canal treaties, which were unpopular in Kansas. Since arriving in Washington she has called for increased defense spending accompanied by a prudent use of expenditure. She has supported the Strategic Arms Limitation Treaty (SALT) talks with the Soviets and opposed the efforts of Senator Charles Percy of Illinois to write stronger commitments to Taiwan into the legislation providing for the establishment of full diplomatic relations with mainland China. In recent months she has urged Secretary of State Alexander Haig to retain the prohibition on military aid for Angola, in order to avoid the risk of impairing relations with friendly African nations.

Since her election Nancy Kassebaum has continued her middle-of-the-road approach to "women's issues." She unsuccessfully urged Ronald Reagan to incorporate support for the Equal Rights Amendment in the Republican Party's 1980 platform, but did not become as concerned about the matter as some feminists. Omission of the ERA, she told reporters, would be "a mistake, but not a tragic mistake." She has endorsed federal funding of abortions "in limited cases—rape, incest, danger to a mother's life," but also expresses "genuine sympathy for those who hate abortion and don't want to see federal money going to it." She did, however, take a strong stand in favor of including women in the renewal of military registration and has criticized the "widow's tax" that im-poses heavy inheritance taxes on many wives, including farm women, after their husbands' deaths.

Standing five feet, two inches tall, Nancy Kassebaum is slight of build and has brown eyes and brown hair that is turning gray. The Senator, who was divorced from Philip Kassebaum in March 1979, has four children—John Philip, Jr., Linda Josephine, Richard Landon, and William Alfred. Nancy Kassebaum is an Episcopalian. She lives in a rented townhouse in southwest Washington. Her hobbies include cooking, cross-country skiing, mountain climbing, reading biographies and history, and doing needlepoint.

Writing in the Washington Post (November 30, 1978), Paul Hendrickson described Senator Kassebaum as "a tiny, fragile-looking woman . . . with sharp—almost sculpted—features . . . and a smile that explodes on her face." During the 1978 campaign, a Kansas City journalist called her "an injured wren," and Nancy Kassebaum now keeps a small, stained-glass bird with a bandaged wing in her home to symbolize the frail creature that she still resembles but has worked overtime as a Senator not to be.

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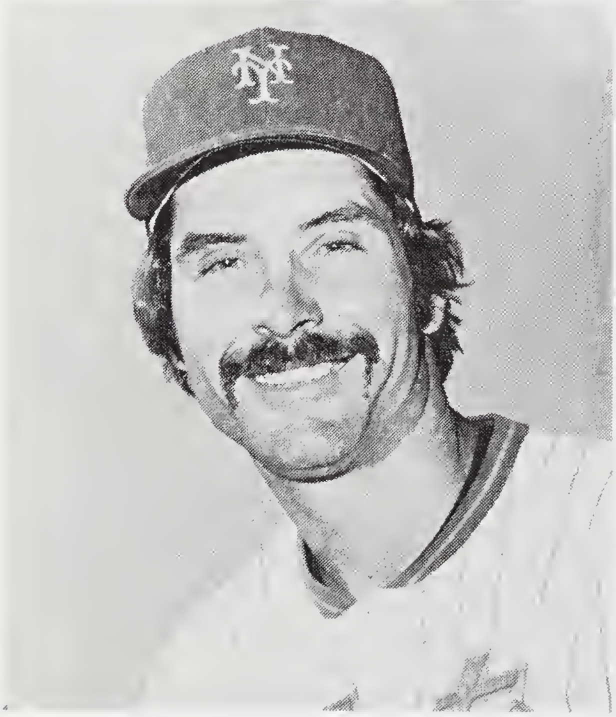

Kingman, Dave

Dec. 21, 1948- Baseball player. Address: b. c/o New York Mets, William A. Shea Stadium, Roosevelt Ave., and 126th St., Flushing, N. Y. 11368

When Dave ("Kong") Kingman steps up to the plate, New York Mets fans snap to attention in anticipation of another tape-measure home run. According to New York *Daily News* sports columnist Mike Lupica, Kingman possesses such fearsome power that "[he] alone makes the Mets dangerous offensively." One of the most reliable long-distance hitters in the National League, the aggressive, quick-swinging right-hander spent only two seasons in the minors before joining the San Francisco Giants in 1971. Since then, he has bounced from team to team and even from league to league. In his erratic, injury-plagued career, he has played outfield and infield positions for six clubs, four of them in 1977 alone. He rejoined the Mets, for whom he had played in the mid-1970's, in 1981. Like many power hitters, Kingman often strikes out, but he is just as likely to knock the ball out of the park. Four times in his career, he has hit three homers in a single game. "When he's connecting, the only way to defense him is to sit in the upper deck," Ed Kranepool, a Mets teammate, once said. "I've never seen anybody hit the ball farther." Kingman's big bat has won him a spot on the National League's All-Star team three times, in 1976, 1979, and 1980.

David Arthur Kingman was born on December 21, 1948 in Pendleton, Oregon, the second child and only son of Arthur Kingman, an employee of United Airlines, and his wife, Captola. Because of his father's job, Dave Kingman moved frequently during his childhood, spending varying amounts of time in Denver and in the suburbs of Los Angeles and Chicago. According to his mother, he was "always a quiet boy," but he enjoyed sports, especially baseball. As a Little Leaguer in Hawthorne, California, he once hit a record-setting fifteen home runs in as many games. A few years later, while attending a public high school in Mount Prospect, Illinois, he played basketball and football and pitched for the school's extramural baseball team. His smoking fastball and deceptive curve caught the eye of a scout for the California Angels, who offered him a pitching contract on his graduation from high school in June 1967, and the Baltimore Orioles followed suit a few months later. But Kingman declined both offers. As he explained to Arnold Hano in an interview for *Sport* magazine (July 1972), "I wasn't ready to sign a pro contract. I wanted to go to the best baseball school in the country—USC."

After attending William Rainey Harper Junior College in Palatine, Illinois for one semester, Kingman transferred to the University of Southern California in Los Angeles, where he majored in marketing. Inevitably, he tried out for the baseball team and quickly earned a berth on the Trojans' pitching staff. In his first season as a starting pitcher, he won eleven games while losing only four and finished the year with an awe-inspiring 1.38 earned-run average. He was equally effective in the batter's box. In thirty-two games he hit an impressive .353 with eight homers and twenty-six runs-batted-in.

Recognizing Kingman's potential as a power hitter, Rod Dedeaux, the Trojans' head baseball coach, decided to convert the gifted young pitcher into an outfielder. As he explained to Earl McRae in an interview for Sport (August 1976), "Dave could have been a great pitcher in the majors, but I knew he could be a superstar as a slugger. He had great strength, he could really hit. He had a great throwing arm. Pitchers only get to play every four days or so, but outfielders play every game. If he was going to be a superstar slugger, he had to play every game. That's where his value lay, so we converted him. He didn't like it. Not at all. It's like turning O. J. Simpson into a lineman." Initially opposed to what Dedeaux called "the great experiment," Kingman eventually agreed to give it a try. Playing regularly in the outfield during his senior year, he helped his team take the collegiate world series title.

Kingman's performance at the plate for the Trojans attracted the attention of several major league clubs. Selected by the San Francisco Giants in June 1970, Kingman left college a few credits short of his bachelor's degree to join the Giants' Class AA farm team in Amarillo, Texas. In sixty games with that club, he racked up sixty-two hits, including fifteen round-trippers, and drove in forty-one runs for a respectable .295 batting average. Although Kingman's defensive play, either at first base or in the outfield, was only adequate, the Giants' front office was enough impressed by his hitting to promote him to the organization's Class AAA team in Phoenix, Arizona. There, under the guidance of Hank Sauer, the club's batting instructor, he markedly improved his run production. Observing the young athlete's tendency to overswing, Sauer suggested that he try to wait a little longer on pitches. Kingman followed his coach's advice and within one month boosted his batting average some seventy points. In 392 trips to the plate for Phoenix in 1971, Kingman rapped 109 hits, sixty of them—including twenty-six homers—for extra bases, scored eighty-nine times, and drove in ninety-nine runs.

Called up by the parent team on July 29, 1971, Kingman made a spectacular debut as a major leaguer when, two days later, he belted a double and a grand-slam home run to lead the Giants to a 15-11 victory over the Pittsburgh Pirates. In the following game, he got to Pirates hurler Dock Ellis for two more towering homers. As the Giant pennant drive accelerated in September, Kingman was sidelined by an emergency appendectomy. He returned to the lineup just eleven games later, and although he felt, by his own admission, "very weak," slashed a single, a double, and a triple. A few weeks later, it was Kingman's two-run homer against San Diego in the last game of the regular season that clinched the National League western division title for the Giants. But the slugger's bat failed him in the divisional title playoffs against the rampaging Pirates. In nine trips to the plate, he managed only a scratch single as the Giants dropped the series in four games. Kingman's totals for his abbreviated rookie season were thirty-two hits, more than half of them for extra bases, in forty-one games for a respectable batting average of .278 and twenty-four RBI's.

Kingman began and ended his first full season in the majors, in 1972, with a flourish. In the second game of the year, against the Houston Astros, he drove in six runs with a single, a double, a triple, and a homer. He also hit for the cycle on the final day of the season. That year he led the Giants in home runs (twenty-nine) and runs-batted-in (eighty-three) and got the jump on opposing pitchers often enough to steal eighteen bases, but he went down swinging so frequently that his batting average plummeted to .225. To add to his frustration, Kingman was never assigned a regular field position. The Giants tested him at first base, third base, and in the outfield, and in 1973, he even pitched in two games. In four innings, he fanned four men, walked six, and gave up four runs on three hits for a dismal 9.00 earned-run average. "I was bumped all over the place," he complained to Earl McRae. "I never knew what the hell they wanted."

In 1973 and 1974 Kingman spent almost as much time on the bench as on the field. Partly because he played so seldom, he never hit his stride at the plate. His batting average dropped to .203—the lowest mark of his career—in 1973 and rallied only slightly, to .233, in 1974. Despite his prolonged slump, he could still bring cheering Giant fans to their feet with his booming shots over the outfield fence. Fully 30 percent of his hits were round-trippers. In an effort to better his disappointing home run-strikeout ratio, Kingman for a time dutifully accepted advice from Charlie Fox, the Giants' manager, and from the coaches. "I had ten different people there telling me what to do," he told Lawrence Wright in an interview for a *New Times* profile (July 9, 1976). "They said I didn't listen. My fault was I listened to all of them." Finally, at the end of the 1974 season, he asked to be traded.

Sold to the New York Mets on February 28, 1975 for an estimated $125,000, Kingman learned to relax at the plate with help from the Met's batting coach, Phil Cavaretta, who refused to alter Kingman's natural roundhouse swing. "I don't think I'll ever hit for average," the ballplayer admitted to Larry Keith in an interview for *Sports Illustrated* (May 3, 1976). "I'm not unable to do it. I'm just not that type of hitter. I could choke up, punch the ball and almost totally eliminate strikeouts, but I wouldn't hit any home runs. And that's what I'm paid to do, to hit homers and drive in runs."

After a slow start, a newly confident Kingman settled down to his best season to that date. His thirty-six home runs, eighty-eight RBI's, and .494 slugging percentage led the team in 1975, and his twenty game-winning hits topped the National League. The year 1976 promised to be even more successful. In the first thirty-seven games of that season, Kingman clouted fifteen homers and drove in thirty-five runs. By mid-July, he was threatening Roger Maris' long-standing record of sixty-one home runs in a single season. Then, on July 19, he tore the ligaments in his left thumb while attempting to make a diving catch of Phil Niekro's fly ball. Although he missed thirty-three games because of the injury, Kingman nonetheless set club records with thirty-seven home runs and a slugging percentage of .506, the fifth-highest in the National League.

Hoping to cash in on his position as the Mets' only reliable long-ball hitter, Kingman pressed for a new contract that would put his rather modest salary in line with those of players hired under the new free-agent system inaugurated in 1976. After the front office turned down his request for a reported multiyear, multimillion-dollar contract, he announced publicly that he would "welcome" a trade. On June 15, 1977 he was dealt to the San Diego Padres for Bobby Valentine, a utility infielder, and Paul Siebert, a pitcher. Three months later, the California Angels picked him up on waivers. He was with that club for just ten days before he was sold to the New York Yankees. In the final two weeks of the season, Kingman contributed four home runs to the Yankees' down-to-the-wire American League eastern division title race. His home-run total for 1977, which he has since described as a "nightmare season," was twenty-six—nine for the Mets, eleven for the Padres, two for the Angels, and four for the Yankees.

Made a free agent on November 2, 1977, Kingman signed a five-year contract with the Chicago Cubs for an estimated $1,400,000 on November 30, 1977. Kingman expected to hit well in Chicago's Wrigley Field because of its short left-field fence. Over the years, he had averaged one homer for every 9.2 at-bats in Wrigley Field compared with one for every 15.7 at-bats in other ball parks, and his slugging percentage there was .673, some 220 points higher than his average elsewhere. In his first year as a Cub, Kingman improved his career average in every offensive category, and he markedly reduced his strikeout ratio to just one in every four appearances at the plate. "I think my life was more settled . . . and that translated to my performance," he explained to Dave Nightingale of the Chicago *Tribune* (March 11, 1979). "I wasn't going from clubhouse to clubhouse, as I did in 1977. And for the first time in my life, I was playing with a multi-year contract. I wasn't under the pressure where I had to perform before I could go negotiate."

For years, Kingman had been trying to correct his somewhat awkward batting style, which a reporter once described as resembling that of "a very tall man falling from a very short tree." In an attempt to reduce his uppercut, he decided during spring training in 1979 to spread his stance and move closer to the plate. The experiment paid off in career-high statistics. He led both leagues in 1979 with forty-eight home runs and an awesome .613 slugging percentage. In late July of that year, he socked five homers in two consecutive games to tie Carl Yastrzemski's major-league record. His 115 RBI's were second in the National League to Dave Winfield's 118, and his 153 hits, ninety-seven runs scored, and .288 batting average were personal bests.

Applauding Kingman's "Ruthian abilities" in an article for the Chicago *Tribune* (July 6, 1979), David Israel, the sports columnist, proclaimed Kingman "the complete ball player." Still, he regretted the slugger's "sullen detachments" and his apparent determination to "[brood] his way towards sporting immortality." A sensitive, intensely private person, Kingman has striven throughout his career to keep his personal life separate from his public life as a professional athlete. "I couldn't understand why I couldn't just play baseball and remain private . . . ," he explained, as quoted in *Sport* (May 1980). "I don't want the public to know where I am all the time and what I do all the time. . . . Writers don't understand that maybe I just want to be left alone."

Branded an uncooperative, "moody," and "aloof" loner by sportswriters whose attempts to obtain in-depth personal interviews were repeatedly rebuffed, Kingman has never enjoyed a "good press." During spring training in 1980, the long-simmering feud between player and press corps boiled over when Kingman, perhaps annoyed by what he saw as yet another invasion of his privacy, poured a bucket of ice water on Don Fiske, the sports editor of the *Daily Herald*, a suburban Chicago newspaper. Coming to the defense of their drenched colleague, Chicago-area journalists heaped abuse on the ballplayer for his "boorish, childish behavior," to use David Israel's words. Kingman explained his position regarding the media in a short-lived column of his own—"Dave Kingman Talks Baseball"—in the Chicago *Tribune*, but his reputation with the journalists and many fans was damaged.

At the close of the 1980 season Kingman asked to renegotiate the two remaining years in his contract. Unable to reach an agreement with the player, the Cubs traded him, on February 28, 1981, to the New York Mets for outfielder Steve Henderson and $100,000. Kingman's estimated $3,000,000 contract, which was recently extended to run through the 1985 season, makes him the highest-paid player in Mets history. Hired primarily as a power hitter, Kingman took over the cleanup slot in the lineup. He got off to a slow start, but picked up considerably after Joe Torre, the Mets' manager, shifted him from the outfield to first base, where he feels, in his words, "much more comfortable." In one seven-game stretch in late May, he hit six round-trippers, knocking in thirteen runs—a feat which earned him National League "Player of the Week" honors. At the time of the players' midseason strike, he and Mike Schmidt of the Philadelphia Phillies were locked in a duel for the league home-run title. In that strike-shortened year, he batted .221, drove in fifty-nine runs, and slammed twenty-two homers, the third-highest total in the league. His batting average in 1982 was .204, with thirty-seven home runs and ninety-nine RBI's.

Lean and rangy, with long, powerful arms and large hands, Dave Kingman stands six feet six inches tall and weighs 210 pounds. He has a handsome, strong-featured face, brown eyes, and dark blond hair. A self-described "recluse," he enjoys such solitary pursuits as woodworking, boating, and especially fishing, which gives him the "total relaxation" he says he often needs after a ball game. "The pressure of this game can really drive you up a tree," he once admitted, as quoted in the New York *Times* (April 17, 1977). "I can't think of any other way to make a living. Baseball is the only thing that I excel at, but I don't think people know how hard it is to get to the big leagues. They don't understand the pressures of having to do this job." In the off-season, Kingman works part-time as a sales account executive for United Airlines. He also owns a restaurant in Chicago, and he recently filmed a "Sports Heroes" television commercial for 7-Up. During the summer he lives on his thirty-two-foot cabin cruiser, which is moored on the Hudson River in Fort Lee, New Jersey. He maintains a lakeside condominium in Chicago as a winter residence. Kingman is a member of the Fellowship of Christian Athletes.

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Kitaj, R(onald) B(rooks) (ki-tī′)

Oct. 29, 1932- Artist. Address: b. c/o Marlborough Fine Art Ltd., 6 Albemarle St., London W1X 3HF, England

Although fully aware that he has been "tugging," as he puts it, against the direction of modern painting, R. B. Kitaj has persisted in a representational art concerned with profound moral and social questions of man's personal and historical experience. He possesses the excitement, inventiveness, and technical skill, especially in his depiction of the human figure, to meet his goal of bringing art closer to the general public. But the formidable difficulty of much of his work, amalgams both of intricate themes and of diverse styles, has made him perhaps the most hermetic artist of today. Since 1957 Kitaj has lived mainly in England, where he has been more widely known than in his native United States—a condition, however, that was somewhat altered by a major traveling retrospective of his paintings and drawings that opened at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. in the fall of 1981 and then moved on to the Cleveland Museum of Art and the Städtische Kunsthalle Düsseldorf, West Germany.

Ronald Brooks Kitaj was born in the Cleveland, Ohio suburb of Chagrin Falls on October 29, 1932 to Jeanne Brooks, a native of Baltimore and, eventually, a schoolteacher. He acquired his surname when, in 1941, his mother married, for the second time, the research chemist Dr. Walter Kitaj, a refugee from Vienna. Like the imagery of many of his paintings, information about R. B. Kitaj's early background is in some respects obscure and fragmentary. He has spoken of his sense of a

Jewish and Russian, as well as an American, identity and has said that agnosticism and a "compassionate idealistic socialism" were important factors in his upbringing. "My people were enlightened working people," he told Timothy Hyman, who interviewed him for *London Magazine* (February 1980).

To Hyman's questions about his early experiences of art, Kitaj replied enthusiastically, "As a child, I lived nearby one of the best American museums (Cleveland) and my early years were brightened by that great place." Museums were to him "lighthouses of utopianism and social well-being" from the days of his Depression-stricken boyhood. For about four years he attended children's classes at the Cleveland Museum of Art, where encouraging teachers taught him to draw from Greek statues.

Kitaj's drawing lessons at the museum ended when, in 1943, the family moved from Cleveland to Troy, New York. Before, during, and after his four years at Troy High School, from 1946 to 1950, he continued to draw. At seventeen he left home to sign on a Norwegian cargo ship stopping at ports in Havana and Mexico. The following year, 1951, he secured American seaman's papers and shipped out on tankers to the Caribbean area. Between voyages, however, he had studied during the 1950-51 semester at the Cooper Union of the Advancement of Science and Art in New York City. "My provincial heart was set on learning to paint like Hans Memlinc," Kitaj recalled in his catalogue introduction for an exhibition he organized for the National Gallery in 1980. But under the influence of the emerging school of action painting, the *de rigueur* technique at Cooper Union called for a house-painter's brush.

"I never did chase down those Flemish secrets," Kitaj went on to say regretfully. Visiting Europe for the first time in 1951, however, he enrolled in Vienna's Akademie der Bildenden Künste, and with Albert Paris von Gütersloh and Fritz Wotruba as his teachers, he drew everyday from the human figure. At sea he had acquired a habit of eclectic, desultory reading, attracted particularly to English and European literature of the 1920's and 1930's. "Kafka and Joycean exile meant more to me then than the gorgeous Brueghels and Velázquezes in the great Hapsburg collection," he told Hyman in regard to his stay in Vienna. He nevertheless traveled to Paris and other cities to study masterpieces in museums.

On a brief return to New York in 1953, Kitaj joined the National Maritime Union so that he could sail on ships to South American ports to finance further wanderings in Europe and a visit to North Africa. He spent the winter of 1953-54 painting in the Catalan region of Spain. In 1955 he was conscripted into the United States Army, and after completing basic training in Fort Dix, New Jersey, he served in Fontainebleau, France as an illustrator of the Armed Forces Central Europe.

For years Kitaj had longed to go to Oxford to become what he has called "a kind of scholar-painter." Oxford appealed to him above all other cities because Henry James, T. S. Eliot, and Ezra Pound had been there in the early years of the century. With the support of the GI Bill benefits that he claimed upon his release from the army in 1957, he enrolled in the Ruskin School of Drawing and Fine Art at Oxford. "The concept of the work of art as a carrier of meaning far beyond the limited concerns of form alone made a deep impression on Kitaj as a young art student," Marco Livingstone wrote in "Iconology as Theme in the Early Work of R. B. Kitaj" (*Burlington Magazine*, July 1980). Already familiar with Erwin Panofsky's studies in iconology, Kitaj at Oxford further investigated the value and significance of subject matter in art through his readings of exotically illustrated articles in the *Journals of the Warburg and Courtauld Institutes* and through his meeting with Edgar Wind, an influential professor of fine art at Oxford and a Warburg scholar.

In June 1959 Kitaj received the Oxford University Certificate in Fine Art and the following year entered the Royal College of Art in London for two years of study. His fellow students, like many other young artists in England, were under the spell of the postwar American abstract expressionists, who were absorbed in the process itself of painting and in the painting of pure form, totally devoid of subject matter. But having at Oxford, as Livingstone explained, investigated "the possibility of using inherited meanings of borrowed imagery as the raw materials for his pictures," Kitaj pointed the way, with David Hockney, his friend from registration day, to an alternative—a new kind of figurative painting. In addition to classmates at the Royal College, Kitaj influenced young painters whom he taught at Ealing Technical College and Camberwell School of Art and Crafts from 1961 to 1963. He also tutored intermittently at Slade School of Fine Art in London from the fall of 1963 through the summer of 1967.

Since adolescence Kitaj had been fascinated by surrealism, which, partly because it linked literature with art, remained an inspiration to him. While his use of images of symbolic content owes much to his iconological explorations, in his method of collage making he is indebted to the surrealist device of surprising juxtaposition of disparate elements. The absence of perspective and the diffusion of the viewer's attention throughout the flat surfaces of some of his early pictures may suggest the uncentered, or overall, canvases of the abstract expressionists, but also resemble and encourage a wandering of the mind in the manner of free association celebrated by the surrealists.

Erasmus (1958), which Kitaj regards as the first picture of "any interest" that he painted in England, is a grid design of heads, one of his several paintings whose composition testifies to his admiration for Piet Mondrian. The cartoon-like heads and their arrangement call to mind the work of some American Pop artists. "During the early 1960's Kitaj found himself described as a leader of a hypothetical movement, London Pop," Jerome Tarshis wrote in *Artnews* (October 1976), "although he had always felt distant from Pop and its sources in mass culture." Many of his early paintings, in fact, such as *Pariah* (1960), *Notes Toward a Definition of Nobody* (1961), and *Welcome Every Dread Delight* (1962), as Livingstone has pointed out, were based on illustrations in the learned journals he had read at Oxford. Equally esoteric were aesthetic intentions and complex mental images inspired by the artist's reading of Eliot, Pound, and Joyce. The eclectic character of his work and the deliberately contradictory styles of his early paintings, furthermore, derive in large part from his devotion to Degas, Cézanne, Picasso of the blue period, and Matisse.

A strong link between Kitaj and Pop artists appears, nevertheless, in his use of ready-made graphics. In 1962 he met Cris Prater, a London silkscreen printer with whom he began a collaboration that resulted in the publication in 1970 of several portfolios of silkscreen prints, including *Covers for a Small Library after the Life for the Most Part*. The fifty screenprints of that series reproduce covers of real and imaginary books and magazines, bearing such titles as the recognizable *Coming of Age in Samoa* and *Partisan Review* and the unrecognizable *Bub and Sis/Rimes No. 3*. A bibliophile to whom books are as essential, he has said, as trees are to a landscape painter, Kitaj once observed, "SOME BOOKS HAVE PICTURES AND SOME PICTURES HAVE BOOKS." And John Ashbery, in an essay for the Hirshhorn exhibition catalogue, noted, "The statement has implications for all his work."

Printed language, literary and other quotations, abounds among the ready-mades, or raw materials, that Kitaj often combines with drawing and painting in his collages. His collage compositions also consist of scraps of photographs, references to films, and other documents of the recent past carrying associations accumulated and transformed by time. So obscure were many of his images that the artist supplied explanatory footnotes for his paintings in his first solo exhibition, at the Marlborough New London Gallery in February-March 1963, which he titled "R. B. Kitaj: Pictures with Commentary, Pictures without Commentary."

In his review of the show in *Artnews* (March 1963) the British critic John Russell wrote, "I must admit that the most interesting young painter in England today is probably an American, R. B. Kitaj." Along with calling attention to the complexity of Kitaj's sources in regard to both ideas and their organization, he credited the artist with bringing "the subject back into painting" and "history-painting back to life." Two of the pictures of the exhibition that bear out Russell's point are *The Murder of Rosa Luxemburg* (1960) and *Isaac Babel Riding with Budenny* (1962), in which Russell observed "an element of straightforward left-wing pamphleteering"—a tendency both early and persistent in Kitaj's work.

For his first one-man show in New York, at the Marlborough-Gerson Gallery in early 1965, Kitaj also furnished explications of some of the more cryptic subjects of his seventy paintings, drawings, collages, and prints. The artist's method of assembling and arranging heterogeneous images to stimulate a variety of connotations for his viewers offended those critics who deplored "literary" painting. But he had many defenders, among them, Charlotte Willard, who found him a "subtle colorist" and who wrote in the *New York Post* (February 7, 1965), "For me, at least, he has enlarged the possibilities of the art of our century—and I don't care if it is called Pop."

The New York show displayed one of Kitaj's best-known works, *The Ohio Gang* (1964), which Alfred H. Barr Jr. promptly purchased for the Museum of Modern Art in New York. A gathering of curious, degenerate figures, including a two-faced gangster, a nude gangster's moll, and a bare-breasted prostitute or, perhaps, a depraved wet nurse, *The Ohio Gang* is a history-painting that "epitomizes an entire era" and that establishes "an air of social portentousness and dire historical significance that is basic to Kitaj's world view," as the American painter Joe Shannon described the picture in an essay for the catalogue of the Hirshhorn show, which he organized.

Another of Kitaj's fragmented and disjointed history-paintings is *Walter Lippmann* (1966), which borrows its images from various media. The painter identified some of its ingredients: the British film star Robert Donat, wearing a military greatcoat and holding a glass of wine; the pigtailed heroine of Margaret Kennedy's novel *The Constant Nymph*, climbing a ladder; and, in a small portrait at the edge of the picture, Lippmann himself. In a letter to the Albright-Knox Art Gallery in Buffalo, New York, which owns the picture, Kitaj explained that Lippmann represented an "elegant voyeur . . . as if the explainer or whatever he was in Our Town wrote for the Paris edition of the New York *Herald-Tribune*."

The Lippmann portrait, though partly concealed, shows Kitaj's gift for capturing likeness. So do his portraits of the baseball players Richard Sisler and Albert Schoendienst, which Kitaj, a baseball fan, painted in 1967, the year after he had visited baseball spring training camps in Florida to make drawings for *Sports Illustrated*. His portrait of Hockney, *David at Berkeley* (1968), and those of the poets Robert Duncan, Robert Creeley, Kenneth Rexroth, and others, result from his year, 1967-68, as visiting professor at the University of California at Berkeley. In 1969, on another visit to California, Kitaj worked at the Lockheed plant in Burbank on Fiberglas sculpture depicting early industrial imagery, a venture into a medium not entirely new to him, inasmuch as he had collaborated for a time in 1962 in England with the sculptor Eduardo Paolozzi. Remaining in California through 1970, Kitaj taught for a year as visiting professor at the University of California at Los Angeles.

During the 1970's Kitaj produced several of his most effective history-paintings, including *The Autumn of Central Paris (After Walter Benjamin)* (1972-74), a tribute to the German-Jewish intellectual who committed suicide in 1940 and with whom he shared a love of quotation and of allegory. Another history-painting, *If Not, Not* (1975-76), was inspired by *The Waste Land* of T.S. Eliot, who is portrayed in the lower left corner of the painting, wearing eyeglasses and a hearing aid. Among the disconnected, grotesque emblems that crowd the chaotic, Bosch-like landscape is the guardhouse gate at Auschwitz—one of many instances in Kitaj's work that bear on his statement in the Hyman interview: "A central condition for me has been the murder of the European Jews."

While still working on his so-called "epic pictures," by the mid-1970's Kitaj was turning out one-figure paintings like *Moresque* (1975-76) and *The Orientalist* (1976-77). His superb draftsmanship had always been a mainstay of his collages, and from his student days he had aspired to finer representation of the human figure. His resumption of drawing from life coincided with an intensified interest in pastels, evidenced in his masterly and dramatic *Study for the World's Body* and the nude *Femme du Peuple I*, both of 1974. A visit in 1975 to the Petit Palais in Paris, where he saw an exhibition of Degas' work, inspired him to perfect his technique in the medium of pastels.

"The visual questions that really interested Degas," Kitaj has maintained, as quoted in *Newsweek* (April 16, 1979), ". . . were about physiognomy, facial expression, character." That aspect of Degas' art accorded with his own desire to create in his pictures a set of persons with a life beyond the canvas, like characters in a novel. His depictions of the Jew Joe Singer in pastels and oil paintings are directed toward that goal. Fifty of his pastel and charcoal drawings and a few paintings were shown at the Marlborough Gallery in New York in the spring of 1979. Some of the pictures from that exhibition, along with about thirty more recent pastel and charcoal drawings made up his show at the Marlborough Fine Art in London in the fall of 1980. Of that show Michael McNay wrote in the *Guardian* (October 24, 1980), "It is work striving towards an honesty devoid of fashionable preconditioning. Kitaj is often accused of pretentiousness. The Marlborough exhibition reads more like humility." In his comprehensive retrospective at the Hirshhorn the following year, there was about an equal number of drawings and paintings out of some 100 works selected for display.

In the *London Magazine* interview Kitaj explained why he intended to confront "impossible" issues in his work: "Some day, when I'm chased limping down a road looking back at a burning city, I want the slight satisfaction that I couldn't make an art that didn't confess human frailty, fear, mediocrity, and the banality of evil as clear presence in art-life." Paradoxically, although he championed "a more social art" and criticized abstract painting for its remoteness from the interests of most people, the obscurities of his collages often made his own art inaccessible. If his pictures are indecipherable, so are the experiences they depict, Kitaj could argue. But in his introduction for the catalogue of a show he organized at the Hayward Gallery in London in 1976, he acknowledged his shortcomings in what he called his "versions of late surrealism" and went on to say, "I hope I am not beyond repair in this matter." His drawing of the human figure and the otherwise greater realism of his pastels, some critics feel, are remarkable advancements in communication.

The Hayward Gallery show, which Kitaj entitled "The Human Clay," consisted of paintings and drawings by British artists that the show's organizer purchased for the Arts Council. Kitaj stirred up much controversy by choosing only works depicting people. Again, in 1980 he was invited to select paintings for the National Gallery's fourth "Artist's Eye" exhibition. As Richard Cork reported in *Art in America* (February 1981), "He had no hesitation in using [the invitation] to polemicize about an outright and unashamed return to the figurative tradition." One of the fascinating aspects of the show was Kitaj's arrangement of pictures, which, like the interrelationship of images in his collages, illuminated manifold connectedness of themes and forms.

On his first visit to Vienna, R. B. Kitaj met Elsi Roessler, who was also a native of Ohio and whom he married in 1953. Their son, Lemuel Kitaj, was born in 1957, and in 1964 they adopted a daughter, Dominie Lee Kitaj. The death of his wife in 1969 had a disruptive effect on his work for some years. Michael McNay of the *Guardian* (May 8, 1970) found that Kitaj did not enjoy being interviewed and described him as "a private man, deep-chested and leonine, courteous but reserved, fastidious and slightly oldfashioned in speech." Kitaj has two homes, one in London and the other in Sant Feliu, a Mediterranean port in Catalonia. In 1982 he was elected to the American Academy and Institute of Arts and Letters.

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Koivisto, Mauno (Henrik) (kō″ē-vēs′tō mou′nō)

Nov. 25, 1923- President of Finland; banker. Address: Presidential Palace, Helsinki, Finland

When Mauno Koivisto was elected President of Finland in January 1982, succeeding Urho Kaleva Kekkonen, the charismatic octogenarian who had occupied the office for a quarter of a century, the *Helsingin Sanomat,* Finland's leading daily, editorialized: "His victory represents a renewal of our political life." The first socialist and the ninth President since Finland won its independence from Russia sixty-five years ago, Koivisto had been Acting President when Kekkonen's failing health forced him to resign before the scheduled end of his term in 1984. Mild-mannered and conciliatory, in contrast to the revered, but sometimes autocratic Kekkonen, Koivisto has been characterized as an "anti-politician," unpopular even among some leaders of his own Social Democratic Party, but an immense favorite among Finnish voters, 44 percent of whom selected him over seven other party candidates for the presidency.

Koivisto largely remained aloof from political squabbles and foreign commitments throughout most of his early career, as he rose to prominence from the worlds of education and private banking to become Minister of Finance in two government cabinets, and to serve as Prime Minister, from 1968 to 1970, and again from 1979 to 1981. For eleven years he headed the influential Finnish state bank, and he is credited with producing much of the nation's recent prosperity. Although never closely allied with Kekkonen, Koivisto has never wavered from his predecessor's basic policies of Finnish neutrality, amiable cooperation with the Soviet Union, and maintaining Finland as an industrialized democracy with strong ties to Scandinavia and the West. Given his temperament and mode of operation, however, predictions were that Koivisto would bring a breath of fresh air into Finnish political life.

By tradition the Finns admire *sisu,* their word for tenacity and stamina brought to bear on unfavorable circumstances. The fact that Mauno Henrik Koivisto is a self-made man who rose from humble origins has added to the popular esteem in which he is held. Known familiarly as "Manu" to most Finns, he was born into a poor family on November 25, 1923 in the southwestern port city of Turku, the son of Hymni Sofia (Eskola) and Juho Koivisto, a carpenter. To support himself during his education, he worked from 1948 to 1951 as an assistant officekeeper and stevedore on the Turku docks. For the next two years he was a schoolteacher in Eurajoki and Vahto, and from 1954 to 1957 he was a vocational guidance counselor in Turku. In 1956 he obtained his doctorate in sociology from Turku University. During that period he wrote two books: *Social Relations in Turku Harbor* (1956) and *Laajempaan Kansanvaltaan* (More Power to the People, 1960).

Soon after he received his degree, Koivisto left his scholarly career to enter banking and finance, where he remained in various capacities throughout his life. In 1958 he joined the Helsinki Workers Savings Bank, and the following year became its managing director, a position he held until 1967. He entered government banking in 1966 when he was appointed governor for Finland in the International Bank for Reconstruction and Development, a post that he occupied until 1969. In 1968 he became governor of the Bank of Finland, the state bank, a powerful institution largely independent of the government and Parliament that has the sole right to issue bank notes and the responsibility to maintain the monetary establishment on a firm basis. Koivisto's almost continuous tenure in that position ever since has made him one of the most enduring presences on the national economic scene. He has also held appointments with the boards of directors of private institutions, including Postipankki, one of the country's principal banks; the Mortgage Bank of Finland, Oy; the Cooperative Society ELANTO; and the Cooperative Union KK.

During the years that Koivisto was advancing in his banking career, Finland was governed by President Urko K. Kekkonen, whose ability to guide the nation through its economic troubles and its precarious relations with the Soviet Union had won him successive six-year terms in the elections of 1956 and 1962. By charting a course that he called "active neutrality," Kekkonen had established Soviet trust in the 1948 Treaty of Friendship, Cooperation, and Mutual Assistance, which pledged Finnish military assistance if Russia were attacked from the north, and he had quieted Soviet fears that Finland might move into the Western political and economic orbit. Detractors of those policies coined the term "Finlandization," which to them meant appeasement of the U.S.S.R. by any weaker nation, but Kekkonen interpreted it to mean a model peace-keeping role for European countries. At home, Kekkonen headed a series of minority centrist governments or majority center-right coalitions, at times under leadership from his own Center (formerly the Agrarian) party, in a seemingly unstable but nevertheless effective political system consisting of as many as ten competing parties that often included the People's Democratic League, a Communist-dominated organization.

Koivisto first ventured into government administration following one of the many changes of premiers and cabinets that characterized Kekkonen's regime from 1956 to 1981. Parliamentary elections in 1966 brought about a major shift in Finnish politics when, in a move to the left, the Communists and left-center Social Democratic Party, with which Koivisto became associated in 1947, won an absolute majority in the *Eduskunto*, the Finnish single-chamber Parliament. Rafael Passio, chairman of the Social Democrats, then became Premier, heading a majority coalition that also included the Center Party, the Communists, and the left-wing Socialists. Koivisto became Minister of Finance in Passio's Cabinet, while keeping his post at the Bank of Finland. Because of difficult economic conditions in the 1950's and early 1960's, the Passio government concentrated its efforts on balancing Finland's international trade deficit and cutting inflation through stringent wage and price controls. Koivisto remained apart from the usual Finnish political maneuvering, but during his two years as Finance Minister he became known through television appearances in which he explained complex economic measures—for example, the national monetary devaluation of 1967—in terms that Finns could understand.

Since the economy was still a major preoccupation in February 1968, when Kekkonen was re-elected to his third term as president, Koivisto became his choice of Premier on the resignation of Passio, who had interpreted the election results as a rejection of his government's program. After a month of negotiations, Koivisto formed a five-party majority coalition among Social Democrats, Centrists, Communists, left-wing Socialists, and the Swedish People's Party. Over a two-year period, Premier Koivisto's left-center coalition, which held 165 of the 200 parliamentary seats, proved unusually effective in dealing with the troubled economy and the perpetually sensitive relations with the Soviet Union.

Although foreign affairs were constitutionally the responsibility of President Kekkonen, Koivisto was sometimes drawn into diplomacy during his first term as Premier. The Soviet invasion of Czechoslovakia in 1968, for example, posed a hard test for Finland's neutrality. Koivisto sided with his Foreign Minister, Ahti Karjalaien, who condemned the invasion in a United Nations address and called for Soviet withdrawal of troops. On a quieter note, Koivisto's government deplored the fact "that it had not been possible to settle the conflicts between certain East European countries by way of negotiation." Russian counter-pressures took the form of a propaganda campaign that included an *Izvestia* article alleging a growing West German threat against Finland and calling for Soviet bases in the neighboring country. The situation calmed down only after a meeting between Soviet Premier Aleksei N. Kosygin and President Kekkonen in Finland in October 1968, and a purported "vacation" trip to Moscow by Koivisto two weeks later. Before setting off, Koivisto said that he thought the Soviet Union was pursuing a policy of "peace and relaxation."

Koivisto was again subject to Soviet pressures during 1969 with regard to two Finnish industrial projects. The first, which involved home industries, was the proposed construction of ninety new railroad locomotives that home factories had been prepared for some time to build. When Koivisto's government gave the U.S.S.R. an order for the first thirty-two locomotives as a kind of import tradeoff (since 17 percent of Finnish exports at that time went to Russia), he was criticized by Finns and his own party for buckling under to Soviet influence at the expense of local industry. Also in 1969, after four years of Finnish veering between bids from Russia and from a British-Swedish combine on construction of the nation's first nuclear power station at Lovisa. Koivisto's government resolved the question with a compromise. It awarded Russia an order for the first of two reactors and decided to negotiate later with Western bidders for the second one.

Although he shared President Kekkonen's sensitivity to Soviet relations and agreed with his stress on active neutrality, between 1968 and 1970 Koivisto cautiously proceeded to move beyond a limited Finnish-Soviet sphere of influence. In 1959 Finland had joined the European Free Trade Association, a seven-nation body aimed at abolishing custom duties and other barriers that restricted trade among the Western European member states. Ten years later, Finland also joined the Organization of Economic Development and Cooperation, whose twenty-one nations included all the countries of Western Europe, the United States, Canada, and Japan. Meanwhile, Finland took its first seat on the United Nations Security Council in 1968, joined U.N. occupying forces in the Suez Canal zone and on Cyprus, and announced that it would play host to the thirty-five nation European Conference on Security and Cooperation that eventually shaped the Helsinki accords of 1975.

Throughout 1969 Koivisto negotiated with the prime ministers of Sweden, Norway, and Denmark on the formation of a Nordic Economic

Union (Nordek). With its stress on achieving overall European integration, rather than on becoming a competing trade bloc to the EEC (the European Common Market), Nordek was intended to be a Scandinavian customs union to liberalize movements of capital and to coordinate policies of trade, shipping, industry, labor, social welfare, education, and aid to developing nations. As negotiations proceeded, in February 1970 Koivisto pointed to simultaneous negotiations of Denmark and Norway for entry into the EEC as a potential stumbling block to Nordek agreements. Nevertheless he continued meeting with Scandinavian premiers until March 1970, when, with draft proposals scheduled to be signed in April, he abruptly announced Finland's withdrawal from Nordek out of concern that membership might violate its traditional neutrality.

When Parliamentary elections were held in March 1970, the Finnish economy was enjoying a spectacular, if temporary boom, owing largely to the Finnmark devaluation by over 30 percent and massive belt-tightening curbs on prices, wages, and rents. But widespread dissatisfaction with those austerity measures, which had brought few tangible benefits to voters by the time of elections, caused a major swing to the right, with losses to the Center and Communist parties, and gains for the opposition Conservative and Rural parties. Unable to form a new government from leadership of the Conservative or Social Democratic parties, President Kekkonen appointed a caretaker regime in May 1970, when Koivisto formally resigned as Premier.

Although Koivisto had campaigned vigorously for his party in the 1970 elections, he had not run for office. When he failed to be appointed to the Cabinet of the short-lived government that was eventually formed in July 1970 by Premier Ahti Karjalainen, who was associated with the Centrists, he returned to his former governor's post at the Bank of Finland. In 1970 he was also appointed governor for Finland of the International Monetary Fund, a post he held until 1979. Koivisto re-entered the government briefly from February to September 1972, when, after another government turnover, he was appointed Deputy Premier and Minister of Finance by Premier Rafael Passio, who was forced to resign during one of the typical Finnish political stalemates that characterized the 1970's.

Through the turbulent period of 1969 to 1979, during which time Finland had twelve governments and experienced a marked economic decline induced principally by drastically increased oil prices and diminishing exports, the fatherly central figure of political stability continued to be President Kekkonen. In January 1973, when Kekkonen had announced his refusal to wage another campaign for the Presidential election of 1974, Parliament extended his term in office by special law until 1978, a move that was widely interpreted as a gesture of reassurance to Russia of continued friendship despite increasingly stronger ties between Finland and the EEC. Then in 1974, when socialist and right-wing members of a constitution revision committee tried to transfer some Presidential powers in foreign policy to the government and Parliament, the fierce reaction forced the Social Democrats to withdraw the proposal and to join other center and left parties in reiterating their support for Kekkonen's control over diplomacy. In January 1978 Kekkonen was easily re-elected to a fifth term with 84 percent of the popular vote.

Meanwhile, Koivisto as head of the Finnish Bank, continued in a role he once described as "the last goalkeeper of the economy," gaining an enviable reputation, especially within business circles, as a pragmatic, tight money man and national economic manager. By 1975 Finland had suffered a severe economic decline along with other Western nations, with a trade deficit of $2.1 billion, a 20 percent decline in exports, high unemployment, and an annual inflation rate of 18 percent. Koivisto has been credited with having guided the nation to relative prosperity over the next five-year period. A deflationary purge administered by the Bank of Finland, along with a government program of price controls, increased taxation, import curbs, checks on public spending, and wage control agreements with unions, gradually transformed Finland by 1980 into a leader among industrial nations in economic growth and living standards.

In late May 1979, nine weeks after general elections, Koivisto became Prime Minister for the second time, replacing a government headed by Premier Kalevi Sorsa, chairman of the Social Democrats, who had come to power in 1977. Appointed to the office by Kekkonen, Koivisto gathered a four-party majority coalition of Social Democrats, Centrists, Communists, and the Swedish People's Party that commanded 133 of the 200 Parliamentary seats. As the *Economist* (September 29, 1979) noted, when Koivisto became Premier this time, his Bank of Finland position was filled with an "acting" governor, as if he "would not want to let a spell of premiership loosen his hold on the more secure, and to him perhaps more significant post of governor." At his first news conference Koivisto joked about short-lived premiers and distributed a twelve-page government plan to cut unemployment, stimulate investments through tax relief, encourage consumer demand, and reduce inflation, which he saw as still the nation's biggest problem.

The overriding question for Finns, however, soon became the prospect of a change of presidents in view of the failing health of Kekkonen, a victim of progressive arteriosclerosis that was beginning to cause mental lapses. As early as August 3, 1978 R. W. Apple Jr. had speculated in the New York *Times* about which successor of Kekkonen could both preserve Finnish independence and pacify Moscow as successfully as he had, and named Koivisto as a strong possibility. Ironically, a confrontation between Kekkonen and Koivisto, in which the latter emerged victorious, enhanced his candidacy in the eyes of many Finns. In April 1981 President Kekkonen issued an ultimatum to his Premier: to get his coalition government members to accept some proposed wage and income guidelines, or to resign. Though it became known that Kekkonen wanted a changeover of premiers, Koivisto refused to resign and instead worked out a last-minute compromise. To many voters, Koivisto's independence of mind and conciliatory attitude betokened a statesmanship worthy of a potential President.

The question of succession came to a head when Kekkonen took a medical leave from office on September 11, 1981, and Koivisto became Acting President. Following Kekkonen's resignation on October 27, Presidential elections were set for the following January. Although eight candidates nominated by parties officially entered the race, only two emerged from early political maneuverings as leading contenders: Koivisto, who became the nominee of the Social Democrats, and former Prime Minister Johannes Virolainen, Speaker of Parliament, who won the Center Party nomination over former Prime Minister Ahti Karjalainen. Though Koivisto took commanding leads in early polls, he was unpopular with the leaders of his party and was often faulted by opposing candidates for his lack of experience in foreign affairs, particularly for his unfamiliarity with Soviet leadership, which had obliquely backed Karjalainen. Only in the latter days of the campaign did Brezhnev seem to bless Koivisto's candidacy with a telegram of encouragement.

On January 18, 1982 Koivisto won the election in a stunning landslide victory after a record 87 percent voter turnout, gaining 145 of the 301 seats in the electoral college, which under the Finnish constitution formally chooses the President. Virolainen came in a poor third (thirty-six seats) behind Harri Holkeri, the Conservative candidate (fifty-eight seats), and only slightly ahead of the Communist candidate, with thirty-two seats. Though there was speculation that the electoral college could still pick "a compromise candidate," when it met on January 26, Koivisto handily won a majority 167 of the 301 votes in the first balloting. The next day he was officially sworn in as President.

"At the present time," Koivisto had said on January 18, 1982, "our position is quite strong and our position is recognized by other countries and governments. Let's say if we are able to manage our business—and we have been able to do that—it will be a safety factor in world politics in the future." It was Koivisto's understated way of affirming that his Presidency would bring no major changes in domestic or foreign affairs. Brushing aside comparisons of his election with that of France's socialist President François Mitterrand, Koivisto announced that, unlike Mitterrand, he had not been elected "to carry out a socialist program." Later, in his inaugural speech to Parliament, he pledged continued Finnish neutrality and friendship with the U.S.S.R.

Predictions during President Koivisto's first months in office were that, unlike his predecessor, he would rely more on parliamentary government and less on Presidential prerogatives. His government, announced on February 17, reflected little change from past political alignments, with Premier Kalevi Sorsa again heading a coalition from the Center Party, the People's Democratic League, the Swedish People's Party, and his own Social Democrats, that together held 134 parliamentary seats. For the first time, however, since 1956 Finland's Foreign Minister, Par Stenback of the Swedish People's Party, was not a Centrist. Following Koivisto's first visit to Russia as head of state in early March, during which he and Brezhnev agreed that "good possibilities" continued to exist between the two countries, Koivisto called the first coalition Foreign Policy Committee meeting in ten years, an indication that he would welcome opinions about foreign affairs from members of the Cabinet.

As in the years of the Kekkonen regime, President Koivisto's three major problem areas probably will continue to be the Finnish economy, governmental instability, and relations with the Soviets. Yet under special treaties drawn up every five years, Finno-Soviet economic ties have worked to the benefit of both countries, and in December 1981 the trade agreements went smoothly. About two-thirds of Finland's oil now comes from the U.S.S.R., which in turn takes about 25 percent of all Finnish exports. Finland pays for Russian oil with manufactured goods, machinery, and construction services. While Koivisto can anticipate continued governmental deadlocks, owing to the multiplicity of parties and no early prospect of a clear parliamentary majority, Finnish politics has proved to be sufficiently resilient to withstand frequent turnovers.

Mauno Henrik Koivisto was married on June 2, 1952 to Taimi Tellervo Kankaaranta. They have one daughter, Assi. With his height of six feet three inches and his slim, Lincolnesque build, Koivisto looks like a rugged outdoorsman. A man of simple tastes, he was once described in the New York *Times* (January 19, 1982) as "a self-made man who regularly wears darned socks and who conveys the impression of sturdy self-reliance, without the slightest vestige of pomp or show." Others have seen him as quiet and reticent, but also independent and occasionally irreverent, in a way that inspires trust from the man on the street. "All I know about the economy," he once said in a typical understatement, "is that it will be worse than last year." Koivisto, who is fluent in Swedish, German, Russian, and English, enjoys playing volleyball, whittling, and relaxing outside Helsinki in a log cabin that he built virtually single-handed. He holds honorary doctorates from Turku University and from

Abo Akad, and he has been decorated with the Grand Cross order Finnish White Rose.

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Krantz, Judith

Jan. 9, 1928- Author. Address. b. c/o Morton L. Janklow Associates, 598 Madison Ave., New York City, N.Y. 10022

The titillating stock-in-trade of Judith Krantz, the world's highest paid commercial novelist, is the jet-set fairy tale, purporting to give the reader an intimate look, through the eyes of a Cinderella heroine, at today's rich and powerful "beautiful people" as they behave in their bedrooms and boardrooms. In each of the two blockbuster best sellers Mrs. Krantz has produced thus far the protagonist is a glamorous woman who against odds swashbuckles her way to the top of the *haute monde* both professionally and erotically. In *Scruples* (1978) that character is Billy Ikehorn Orsini, who sets out to found the most luxurious Beverly Hills fashion emporium imaginable, and in *Princess Daisy* (1980) she is Daisy Valensky, a dispossessed aristocrat who becomes a power in television advertising. Mrs. Krantz's effectiveness as a writer of popular fiction comes partly from, in her words, her "ability to have sexual fantasies and turn them into words"; partly from the authentic detail deriving from her familiarity with the world of the working rich; and partly from the fact that she loves to write and, as she once suggested, "the fun [she has] spills into the work."

Judith Krantz's last name comes from her marriage to Steve Krantz, the television and film producer and the author of the novel *Laurel Canyon* (1979), a paperback original about the seamy side of high life in Hollywood. Mrs. Krantz, known as Judy to family, friends, and associates, was born Judith Tarcher on January 9, 1928 in the old Sloane's Hospital for Women in New York City. Her father was the late Jack D. Tarcher, an advertising executive. Her mother is Mary (Braeger) Tarcher, a Lithuanian immigrant who was put through law school by her husband and served for many years as the attorney in charge of the civil branch of the Legal Aid Society in New York City. Mrs. Frantz has an older brother, Jeremy Tarcher, a publisher, and a younger sister, Mimi Brien, a financial consultant.

Attending an experimental nursery school in the Greenwich Village section of Manhattan, Judy Krantz was well on her way to becoming a bookworm by the age of five. Later her family moved uptown, to Central Park West, and she attended the exclusive Birch Wathen School on East Eighty-first Street. Although she grew up in affluence, she seems to have perceived herself as a poor little rich girl, a perception that pervades her fiction. She envied her friends with stay-at-home mothers, and she felt "deprived" because her mother put her on a strict clothing allowance that made it impossible for her to keep up with the expensive vagaries of fashion pursued by her private school peers.

Although her father took the time to teach her how to write advertising copy, he too was absorbed in his career and somewhat remote. Her sister recalled in an interview with Nathalie Gittelson for the New York *Times Magazine* (March 2, 1980): "To outsiders we seemed to live charmed lives. There were the Soutines and the Renoirs on the walls, and my mother's mink coat in the closet, and all those servants. But our feelings were of loneliness." Like their brother, Judith and Mimi learned to be independent and career-minded. "In our house," Judith told Stella Dong of *Publishers Weekly* (September 24, 1979), "it was understood that when a girl grows up she gets a job."

At Wellesley College, in Massachusetts, Judy Krantz, while scoring B's and C's in most other subjects, was an A student in English, her major. But she could not spell, and for that reason a creative writing professor gave her a B, thus discouraging her from writing fiction for another quarter of a century. After she graduated from Wellesley, she spent a year in France, where, with her ear for language, she became fluent in French. She also picked up experience in *haute couture* by working without pay for an agency that was doing public relations for the French fashion industry.

When she returned to New York, Herbert Mayes, the editor of *Good Housekeeping* (where she had been a summer intern) hired her to read unsolicited manuscripts. After a year she became the magazine's fashion accessories editor, a job in which she hunted up gloves, scarves, and other accessories to make twenty-dollar dresses look like $150 items in photographic sessions. While she was at *Good Housekeeping*, in 1953, her friend Barbara Walters, who had gone to high school with her, introduced her to Steven Krantz, then a producer of super-hero cartoons for the NBC television network. She and Krantz were married the following year.

Mrs. Krantz remained at Good Housekeeping, ultimately as editorial assistant to Herbert Mayes, until the birth of her first son, Nicholas, in 1956. (The second son, Anthony, was born three years later.) From then on she free-lanced, hiring a maid to replace her part-time in the home. For two decades her free-lance output was exclusively nonfiction, articles for *McCall's*, *Ladies Home Journal*, *Cosmopolitan*, and other magazines ranging from an interview with Golda Meir to the controversial piece "The Myth of the Multiple Orgasm."

In 1971 the Krantzes moved to California, where Steve turned to motion picture production (*Fritz the Cat*, *Heavy Traffic*, *Cooley High*, and *Which Way Is Up?*) and Judith became West Coast contributing editor of *Cosmopolitan*. For years her husband had been urging her to try her hand at fiction, arguing that with her eye, ear, and memory for detail she was a born novelist. Convinced that she "had no imagination," she balked at the suggestion until the mid-1970's. At that point, several factors helped her to get up the nerve to try to write a novel. In the first place, her two sons were grown, and in the second, nonfiction no longer held a challenge for her. The "breakthrough," as she has described it, was her learning to fly an airplane, a liberating experience in which she "conquered a great fear" and was "overcome by a rage of ambition." She became confirmed in her purpose when she observed that bookstores offered a plethora of spy novels and other thrillers "written by men for men" and a "vacuum of books for women who want to read something that is frankly an escape, that will give them some fun." By the time she had typed the first chapter of *Scruples* on her Smith-Corona portable, she knew that she was "going to have a good time" as a creator of fiction.

Scruples is the ugly duckling-to-swan story of Billy Ikehorn Orsini, *née* Wilhelmina Winthrop, the daughter of impoverished Boston aristocracy. Billy is fat and unhappy until she undergoes a transformation in Paris and returns to the United States svelte and sophisticated. Going West like a conquistador, she garners a succession of husbands and lovers and a fortune as the owner of "Scruples," an opulent fashion boutique on Rodeo Drive, Beverly Hills' elegant shopping district.

When she was writing *Scruples*, not knowing that it would be read by millions, Mrs. Krantz just let her sexual fantasies "rip," as she has recounted. Because her own experiences have all been "pretty straight," the fantasies did not include "those people in scuba diving outfits . . . nothing really weird or kinky." Working six and a half hours a day, five days a week (with Wednesday afternoons off to have her hair done), Mrs. Krantz finished *Scruples* in nine months. When she turned the manuscript over to Morton L. Janklow, her lawyer—and thereafter her literary agent—in March 1976 he "knew instantly" that he had in his hands "a number one trade bestseller." The first editor to read *Scruples*, Michael Korda at Simon & Schuster, rejected it on the grounds that it had too many characters and too much plot. "But that's the kind of novel I write," Mrs. Krantz pointed out in an interview with Claudia Dreyfus for *Newsday*'s *Long Island* magazine (July 6, 1980). "I love big sprawling plots . . . like Dickens. People want a big chunk of life. They want to live in another world. It expands their universe: they've lived in Beverly Hills, they've gotten thin in Paris."

The second editor to see *Scruples*, Larry Freundlich at Crown Publishers, Inc., bought it for $50,000, knowing that it had mass appeal. He later explained that appeal: "Judy Krantz writes subtly about love and pointedly about merchandising. She's a remarkably good novelist speaking to the center of America's venal interest." She answers "all the burning questions you never dared to ask" about "the beautiful people," he pointed out, without burdening that answer "with attempts at profundity." Mrs. Krantz told Stella Dong in the interview for *Publishers Weekly* that she "can't understand the venal characterization" but that otherwise she and Freundlich "love the same things in fiction—a rich background, lots of interesting characters, things going on —and happy endings."

Issued in March 1978 with a record initial press run of 106,000 and a hefty budget for promotion, *Scruples* reached the number one position on the New York *Times* best-seller list four months later. It remained on the *Times* list and most others for nearly a year, accruing sales of more than 220,000. Warner Publishing, Inc., which paid $500,000 for the paperback rights, brought Scruples out as a Warner Book in June 1979. The Warner edition was number one on the national paperback charts during the summer of 1979, and by February 1980 it had gone through thirteen printings in ten months, for a total of 4,600,00 copies. A three-part, six-hour CBS television miniseries based on *Scruples*, launched on February 26, 1980, generated a fourteenth printing.

Not the least among the factors making for the commercial success of *Scruples* was Miss Krantz herself. With a promotional energy and shrewdness comparable to that of the late Jacqueline Susann, she toured indefatigably for both the hard-cover and paperback editions, charming bookstore owners, personnel, and customers as well as television audiences. "It turned out that I was a natural on television," she recounted in the *Long Island* magazine interview with Claudia Dreyfus. "I discovered that I had a quality that communicates itself on camera. Eventually, there came a time with *Scruples* when, instead of [our] running after publicity, it came to us."

Observing that *Scruples* contains more inside information about Hollywood and the world of high fashion "than you'd find in a dozen manuals," Robert Friedman of the New York *Post* (March 3, 1978) wrote: "It's all thoroughly explicit and, after Judith Krantz, the only way for men writers now to blaze new trails is to reinvent a decent Victorian modesty." Many other critics were harsher, panning *Scruples* for "sexploitation," contrived plotting, and characters at once superficial and overblown. In answer to her critics, Miss Krantz told Pat Nation of the Los Angeles *Times* (May 19, 1978): "I'm a story teller. This book is not a magnificent work of art. . . . If I can't be Doris Lessing or Iris Murdoch, it doesn't depress me. What I do is entertainment and I do it as well as I can." As for the book's bigger-than-life central character, she said, "Life-sized characters aren't any fun for either the writer or the reader."

Weeks before *Scruples* was published Judith Krantz's second novel, *Princess Daisy*, was sold to Crown for $400,000, and the paperback rights were auctioned six months before the book itself was published in hard cover in March 1980. The winning bidder was Bantam Books, with $3,208,875, the highest price ever paid for reprint rights to a work of fiction. In the months before its publication *Princess Daisy* also broke records in every foreign country where print rights were sold, bringing Miss Krantz's prepublication earnings to almost $5,000,000. At the end of April 1980, with its formal release date still a week away, the book was already number one on the New York *Times* list of best sellers, and the Bantam edition became the number one fiction paperback of 1981.

Miss Krantz dismissed as "sour grapes" the comment of Roger W. Straus Jr. of Farrar, Straus & Giroux that what he called "the *Princess Daisy* syndrome," the "big hype," was "bad for publishers and bad for writers; bad for the morale of the whole publishing environment." Richard E. Snyder, the president of Simon & Schuster, agreed with Straus: "I don't believe that any book is worth $3,200,000 before it is published. When you risk money, there is supposed to be a certain reward-risk ratio. If you go far beyond that, you're out of the business of publishing and into gambling. The consequence is that the stability of our industry is threatened." Kay Sexton, a vice-president of B. Dalton booksellers, had a more positive view: "Books like *Princess Daisy*, with their mass appeal, bring people into the bookstores who are not ordinarily book people. They'll get led on to other things."

Princess Daisy is a jet-set generational saga focusing on Marguerite Alexandrovna ("Daisy") Valensky, the orphaned daughter of a White Russian prince and a famous American movie star. Daisy is a Cinderella who rises from the depths of dispossession to find fulfilment as a successful producer of television cosmetics commercials and love in the arms of the Prince Charming of her dreams, the dashing corporation executive Patrick Shannon. Having, as she herself observed, "learned a lot about writing fiction from the first book," she was more deft in structuring the plot and characters of *Princess Daisy*, more vivid in evoking settings, and wittier, more wickedly funny in creating dialogue. She also brought a finer touch to the romantic encounters, while still giving the soft-core addicts their periodic fixes. "By instinct," one erotic passage went, "she remained passive against Stash's soaking wet polo shirt She could smell his sweat and it confounded her with desire. Her mouth filled with saliva. She wanted to sink her teeth into his tan neck, to bite him until she could taste his blood, to lick the rivulets of sweat which ran down to his open collar. She wanted him to fall down to the ground with her in his arms."

Her editors at both Crown and Bantam warned Mrs. Krantz to "harden [her] heart" in expectation of *Princess Daisy*'s not being "reviewed on its merits" but rather "on the basis of its breaking the record for reprint rights." The notices turned out to be not all that chilly, however, with John Leonard of the New York *Times*, for one, confessing that he enjoyed the book's humor, and outside the East and West coast literary establishments a large proportion of the reviews in metropolitan newspapers were actually warm. The consensus was voiced by Jean Strous of *Newsweek* (February 18, 1980): "Judith Krantz knows exactly what she is doing, and she does it well. . . . She's best at Daisy's smart, funny, sex-wise friends Kiki and Anabel, and worst at dime-store psychologizing about guilt and love. There is something refreshing in pure sell."

Mrs. Krantz took in stride the criticisms of her "perfectly dressed paperdoll characters [emoting] throughout" and her "florid, effusive, and exclamatory style, punctuated by scenic catalogues." In an interview with John W. Wilson for the Chicago *Tribune* (March 9, 1980), she philosophized: "If you deal in the world of glamor, and that's my turf . . . then you're not taken seriously as a writer, and everyone focuses on how much money you make. But I want to make something very plain—I'm not complaining. Because I chose my turf, and you can't complain when you get a little flack and you knew to expect it. It may hurt a little . . . but you can't complain. You can't have it both ways." She was bewildered, however, by the fact that some critics seemed to think that her use of clichés was either unwitting or manipulative, as she told Cynthia Gorney of the Washington *Post:* "I am aware that I'm asking for it when I have a golden-haired princess, or a California blond, blue-eyed young god. I am aware of it. But I don't care. I do it cause it's fun for me. There's nothing manipulative about it. When Daisy drives off, on the last page, in a troika with three white horses—talk about clichéd endings! But it makes everyone so happy. What do they want her to do—trudge in the snow?"

The third novel by Mrs. Krantz, *Mistral's Daughter*, features a great French painter and the three major women in his life, all of whom, including his daughter, are at the peak of their careers in *haute couture*. Although originally not scheduled for publication by Crown until January 1983, *Mistral's Daughter* began reaching bookstores in October 1982 in an initial printing of 250,000.

Judith Krantz is a petite blond woman, five feet two and a half inches tall, with a rosy complexion, a sunny, effervescent personality, and chatty manner that puts interviewers immediately at ease. She lives with her husband in a quasi-French manor house in Beverly Hills, drives a Mercedes 450-SLC, collects antique Georgian silver snuff boxes, and reads, in fiction, Virginia Woolf, Colette, Marcel Proust, Anthony Trollope, Charles Dickens and, in nonfiction, various biographies and autobiographies. Her self-described "compulsive'" perfectionism is evident both in the orderliness of her household and the organization of her work routine. A stickler for detail, she fills file folders with reams of newspaper clippings, restaurant menus, and anything else relating to the characters and plot she is developing before she sits down to sustained sessions at the typewriter. "I truly enjoy writing," she told Jill Gerston of the Philadelphia *Inquirer* (May 19, 1980). "If I didn't, I could never close myself in my room for six days a week for almost a year." Mrs. Krantz's religion is Judaism.

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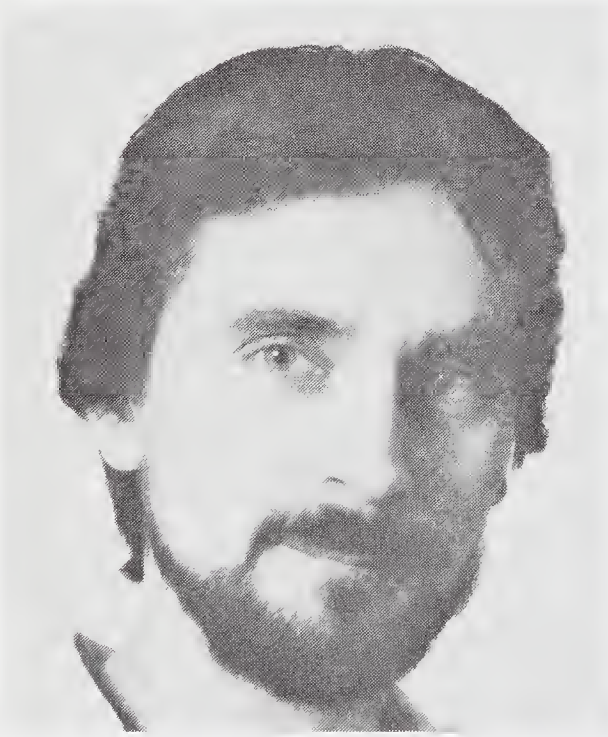

Kylian, Jiri (yir′zhē)

Mar. 21, 1947- Choreographer. Address: b. c/o The Netherlands Dance Theatre, Koningsstraat 118, The Hague, The Netherlands

When the Netherlands Dance Theatre first played the Metropolitan Opera House, in 1981, critics joined balletgoers in saluting the virtuosity of the company's dancers and the genius of its artistic director and chief choreographer, Jiri Kylian. Walter Terry, the dance critic and historian, hailed the inventive young Czech choreographer as "ballet's brightest hope," the first choreographer of his generation worthy of taking a place alongside such legendary makers of ballets as George Balanchine, Frederick Ashton, Jerome Robbins, and Antony Tudor. A former soloist with the Stuttgart Ballet, Kylian has been creating ballets for only twelve years, but his output has been prodigious, particularly since he joined, in 1975, the innovative Netherlands Dance Theatre, whose dedicated, energetic dancers perform his works with an almost religious fervor.

Kylian's best-known ballets—*Symphony of Psalms, Soldiers' Mass*, and *Sinfonietta*, the company's signature piece—are ensemble works that boldly explore space even as they distill emotion, but his list of credits also includes such small-scale gems as *Dream Dances* and theatre-dance pieces like *Children's Games*. An expressionist in the Tudor mold, he is more interested in movement and gesture than in steps, and he borrows freely from the choreographic vocabularies of classical ballet, modern dance, and folk dance. "What I try to do is provide portrayals of the ordinary person, his basic needs, his emotions, his relationships . . . ," Kylian once explained to Walter Terry. "What is important in my ballets is a 'down-to-earthness' from which the spiritual emerges, as if from the soil itself."

The son of a bank director and a former ballerina, Jiri Kylian was born in Prague, Czechoslovakia on March 21, 1947. As a child, he dreamed of becoming a circus acrobat and, with that in mind, he began taking gymnastic lessons at the age of six. When the school closed three years later, the disappointed little boy's mother enrolled him in a ballet class. "It was then that I began to realize that there were more things to movement than mere physical exercise," he told Patricia Barnes, who interviewed him for a *Ballet News* (December 1979) profile. "One can reveal a message through movement. That was when I decided to take up dance seriously." Favored with exceptional musicality, he often improvised dances for his own amusement, but as he explained to Walter Terry, he was far less interested in becoming a professional dancer than his classmates at the Prague National Theatre Ballet School, which he attended from the age of nine until he was fifteen. "Way back then I started being excited about other people making interpretations of my thoughts and ideas."

In 1962 Kylian entered the Prague Conservatory, where he received intensive training in Russian-style classical ballet, folk dancing, and Martha Graham's modern dance technique. His principal teacher there was Zora Semberova, who had created the role of Juliet in the first production of Prokofiev's ballet *Romeo and Juliet*. Recognizing Kylian's gifts, Madame Semberova choreographed a pas de deux called *In the Night* to four piano pieces he had composed and encouraged him to follow suit. Heartened by her interest, he devised a few short dances for performance by his fellow pupils.

With the help of the British, Kylian obtained a scholarship in 1967 to study for a year at the Royal Ballet School in London. At the conclusion of his training there, he danced the role of Count Albrecht in the school's graduation performance of the second act of *Giselle*. Unable to join the Royal Ballet because of his nationality, Kylian signed on with the Stuttgart Ballet in August 1968. Rising quickly to the rank of soloist, Kylian danced character parts in many of the dramatic ballets in the company's repertory, but he was not, by his own admission, a particularly gifted or distinctive dancer. Since he was eager to try his hand at choreography on the professional level, he took part in a workshop organized by the Noverre Society, a ballet club founded to promote public interest in the Stuttgart Ballet. *Paradox*, the inventive pas de deux he conceived to a musical collage of his own design, so impressed John Cranko, the Stuttgart's artistic director, that he gave the young dancer free rein to create a ballet for the company. Kylian devised, to music by Bartok, *Coming and Going*, which he has since described as an "outrageously difficult" piece. The ballet, which was given its world premiere on December 29, 1970, remains in the Stuttgart repertory, although it is rarely performed.

Over the next few years Kylian choreographed six more ballets for the Stuttgart, including *Blue Skin* (set to folk music), *Return to the Strange Land* (Janacek), and *Nuages* (Debussy). Of these, *Return to the Strange Land*, a haunting and elegiac meditation on the oneness of life and death that he created in memory of John Cranko, is the best known. In that ballet Kylian used ceaselessly flowing movements and intricate undulating patterns, broken up by cruciform lifts, direction-changing jumps, and startling sculptural configurations of entwined bodies to reflect loss, grief, faith, and hope. First performed on May 17, 1975, *Return to the Strange Land* scored an immediate success with critics and balletomanes alike. Four years later, it was the surprise hit of the Stuttgart Ballet's season at the Metropolitan Opera House in New York City. In his review for the New York *Post* (June 22, 1979) Clive Barnes attributed at least part of the ballet's enormous appeal to the "seamless" relationship between the choreography and the music: "The dances just run with the notes . . . [as] a physical extension of the Janacek music. It is as though the dancer and the music were created together in one effortless instant of understanding."

In 1975 Kylian was named co-artistic director, with company ballet master Hans Knill, of the Netherlands Dance Theatre, for which he had already staged several ballets. Founded in 1959 by Carel Birnie, now the managing director, the American dancer and choreographer Benjamin Harkarvy, and a group of disaffected Dutch National Ballet dancers who wanted to explore new forms, the Netherlands Dance Theatre provided an ideal laboratory for Kylian's choreographic experiments. His first work as its resident choreographer was *Transfigured Night*, a dramatic double duet illustrating the duality of human nature. Closely following Schoenberg's score, the ballet was, by turns, passionate and reflective. Among Kylian's other early contributions to the company's adventurous repertory which included works by such contemporary choreographers as Hans van Manen, John Butler, Glen Tetley, Anna Sokolow, Louis Falco, and Margo Sappington, were the enigmatic *Viewers*, to Frank Martin's "Petite Symphonie Concertante," *Cathédrale Engloutie*, a passionate exploration of relationships set to Debussy piano preludes, and *Torso*, an agonized pas de deux, to a score by Toru Takemitsu, that Kylian dedicated to refugees from Eastern bloc countries.

Kylian's imaginative ballets propelled the development of the Netherlands Dance Theatre and enhanced his stature as a choreographer in Europe, but it was not until the company appeared at the 1978 Spoleto Festival U.S.A., in Charleston, South Carolina, that Kylian achieved recognition in the United States. For the company's first American appearance under his direction, Kylian chose a mixed program of van Manen's *Grosse Fugue* and three of his own ballets: *Transfigured Night*, *Stoolgame*, a sinister version of musical chairs, performed to Arne Nordheim's electronic "Solitaire," and *Symphony in D* (Haydn), a fast-moving hilarious spoof of classical ballet.

The highlight of the Netherlands Dance Theatre's performances and of the Spoleto Festival itself was *Sinfonietta,* which Kylian had created especially for the festival's tribute to Czech composer Leos Janacek. Kylian discussed the ballet's conception in an interview with Mary Whitney for *Ballet News* (July 1981): "For the first time I have shown where I come from. The country was very important. . . . I had no other ambition but of making a physical expression of the music [Janacek's "Sinfonietta"], where motion and emotion go hand in hand with the music." An exuberant celebration of life and of dance, *Sinfonietta* concludes in an explosion of racing unison leaps (Arlette Van Boven, a company soloist, once counted 250 *jetés)* and soaring lifts that inevitably brings the audience to its feet in cheering approval. Kylian himself was so moved by his dancers' heroic, all-out effort at the ballet's world premiere on June 9, 1978 that he, too, stood and joined others in the chorus of bravos.

The following year the Netherlands Dance Theatre returned to the United States for a two-week engagement in New York City. New Yorkers who remembered the Stuttgart Ballet's performance of *Return to the Strange Land* flocked to the City Center in July 1979 for their first look at eight Kylian ballets, including *November Steps* (Takemitsu), an abstract work influenced by Japanese Noh drama; *Children's Games* (Mahler), a stunning parable of modern society; the impassioned *Glagolitic Mass,* a visualization of Janacek's orchestral mass; and *Symphony of Psalms* (Stravinsky), a ritualistic ensemble piece depicting the development of a communal faith. In *Symphony of Psalms,* Kylian effectively suggests, through pure movement alone, the anguish and despair born of doubt and finally, as the dancers step haltingly, yet confidently, toward the darkened void at the rear of the stage, the promise of hope.

Kylian found the inspiration for some of the movements in *Symphony of Psalms* in Chagall's paintings and for its striking backdrop of oriental rugs suspended on poles in a boyhood memory of "red rugs and religious flags" glimpsed through a hole in the door of a shuttered Russian Orthodox church in Prague. More often, however, he turns to folk art forms, especially folk dance, and to nature for his ideas. From the round shapes and cyclical rhythms of the natural world, for example, comes his predilection for circular, sweeping movements and from folk dance, his preference for ritual and for group rather than solo dancing. Although he has no aversion to *pointe* work and has occasionally used it "for its expressive values," most notably, in *Return to the Strange Land* and *Symphony in D,* Kylian rarely asks his female dancers to perform *en pointe* simply because of the speed and mobility demanded by his choreography.

Kylian has an eclectic taste in music, but in selecting a score for a ballet, he looks for a piece that is, in his words, "logical," "human," and "tied with nature." He has a special fondness for the compositions of his compatriots Bohuslav Martinu and Leos Janacek, particularly Janacek because, as he explained to Patricia Barnes, "the humanity of his music is so deep and his ties with nature so absolute that at times the feeling is almost literate." Once he has chosen a piece and come to have "total trust" in it, Kylian learns as much as he can about its genesis so that he can make his choreography the "visual equivalent" of the music.

Kylian's *Soldiers' Mass,* for example, is a dramatic and, as Kylian would have it, literal visual translation of Martinu's "Field Mass." In his program note Kylian explains that Martinu composed his mass in memory of a battalion of young Czech recruits who were killed the day after they arrived at the front during World War I. (Some of the composer's biographers dispute that claim, contending that "Field Mass" was written in 1939 to exhort Czechs in France to rise up against the Nazis.) An ensemble piece for twelve men dancing in unison in regimental patterns, with individuals occasionally breaking away in frenzied solos, Kylian's ballet sees the soldiers as weary, frightened, and vulnerable victims. One by one they fall in agony, leaving a lone, despairing survivor as the curtain falls.

A powerful antiwar statement, *Soldiers' Mass* is also a stunning theatre piece. At one point, for instance, the dancers suddenly stop, face the audience, and defiantly sing along with the offstage male chorus. Kylian himself designed the striking decor—khaki army fatigues and a purple backdrop slashed with scarlet—to suggest every soldier and all wars. "The beauty of Mr. Kylian's achievement lies in his use of a faceless mass to define the individual," Anna Kisselgoff wrote in her account for the *New York Times* (July 19, 1981). "The effect is profound, stemming perfectly from Kylian's forte of choreography for groups as a mass. The uniforms are generalized. The men dance against a curved horizon line. There is no specific time or place. The images are not realistic. They are real."

Soldiers' Mass was just one of three Kylian ballets that received their New York premieres at the Metropolitan Opera House during the one-week engagement of July 1981. The other new entries were *Overgrown Path* (Janacek), a poignant study of love and loss that, in the opinion of most critics, suffered in comparison to *Dark Elegies,* Antony Tudor's masterpiece of grief and bereavement, and *Dream Dances,* a collection of eleven lighthearted, scaled-down dances, set to a folk suite by the contemporary Italian composer Luciano Berio, that manages to capture the ethnic flavor of several countries, including France and Italy, without resorting to an imitation of native dances.

Met audiences were so moved by the visceral excitement of Kylian's choreography and enchanted by the kinetic energy of the dancers that they rewarded the company with a standing ovation at the close of every performance. However, a few dance critics—most notably Tobi Tobias and Arlene Croce, who admittedly dislike the "bastard mix," to use Miss Tobias' term, of classical and modern dance—began to question Kylian's talent and versatility and his dancers' competence. Responding to their charges that his ballets were repetitious, predictable, and mannered, Kylian told Walter Terry, "I'd prefer to think I *didn't* have a style. I like to change my ways from ballet to ballet, but of course you cannot avoid your own handwriting." As to his dancers' alleged lack of technical refinement, Kylian pointed out to several interviewers that company members are rigorously trained in both classical and modern technique. "A happy marriage of these two mainstreams is the ideal situation for a choreographer and a dancer," he explained to Patricia Barnes. "The strict vocabulary of classical ballet is insufficient for dance today, whereas modern dance does not present one with sufficient strength and stamina to be fully expressive."

Since he became the sole artistic director of the Netherlands Dance Theatre in 1978, Kylian has recruited a host of new dancers, many of them Americans. Because of the artistic fulfillment that comes from frequent performances —some 200-plus a year—and the relative job security of a fifty-two week contract, there is little turnover in the non-ranked, thirty-two-member company. By all accounts, it is an extraordinarily close-knit group with little of the backstage infighting that plagues other international ballet companies. Like his mentor, John Cranko, Kylian encourages his dancers to choreograph, and he recently established a program designed to discover Dutch choreographers.

Subsidized by the national and local governments, the Netherlands Dance Theatre is committed to giving at least ninety performances a year in Holland, the majority of them in its small home theatre in Scheveningen, near The Hague. To keep his Dutch audiences interested, Kylian tries to annex to the repertory ten new ballets each year. Mindful of the occasional complaint that he has turned the company into a showcase for his own work, he recently added ballets by Cliff Keuter, William Forsythe, and Mats Ek, among others. Because of the demands of his job, Kylian himself seldom accepts outside commissions. In the past few years, he has created only two ballets for other companies: the dance-drama *Intimate Letters* (Janacek), which he staged for Swedish television in April 1979, and *Forgotten Land* (Britten), a brooding commentary on death and rebirth that he fashioned for the Stuttgart Ballet in 1981.

Kylian took time off from his managerial responsibilities to make several trips to Australia, in the late 1970's and again in 1980, to study the tribal dances of the aborigines. With the assistance of the Australian government and financial support from an international group of broadcasting organizations, he filmed, for tentative telecast in late 1982, an aboriginal dance festival. Fascinated by the aborigines' concept of dance as well as by their "very sophisticated way of moving," Kylian set out to create a three-act ballet, to commissioned scores by Toru Takemitsu, Luciano Berio, and Arne Nordheim, to illustrate the aborigines' tripartite conception of time: the "dream time" of the gods, the "first sunrise" and the birth of mankind, and the apocalyptic end of time. "What makes [aboriginal dancing] different from any other kind of ethnic dancing is the fact that the aborigines 'dream' their dances . . . ," Kylian explained, as quoted in *Dance* magazine (November 1980): "For the aborigines, the difference between dreaming and being awake is not so clear. They consider that they exist in a big dream, and I will try to look for steps, movements, and feelings that will help us express this idea through the medium of dance."

Nomads, Kylian's playful pure-dance work set to Stravinsky's jazzy "Ebony Concerto," is a preliminary sketch for that ballet. Perhaps because they were unaccustomed to the loose-jointed, bird-like movements and to the sight of dancers clad in shorts and boxing shoes, New York audiences were less receptive to *Nomads* than to *Svadebka*, an abstract and, in the opinion of some critics, misguided reworking of Stravinsky's *Les Noces*, and *Songs of a Wayfarer* (Mahler), a series of romantic duets—the other new Kylian pieces on the program during the Netherlands Dance Theatre's 1982 season at the Metropolitan Opera House. At the close of the two-week stand, even such staunch Kylian admirers as Anna Kisselgoff wondered whether his output was large and varied enough to warrent successive seasons at the Met.

Jiri Kylian is a tall, thin man with brown hair, deep-set blue-gray eyes, and according to one interviewer, "the grave face of a cleric or a toreador." He is soft-spoken and unassuming, and he is said to have a sense of humor. In his spare time, he enjoys visiting art galleries and museums. Despite his success, he is, by his own account, basically insecure, but as he told Norma McLain Stoop of *Dance* magazine (November 1979), "Insecurity is the mother of inspiration, discovery, and creation, a trinity which should be holy to anyone connected with the arts. . . . Certainty is a lullaby which puts creative people to sleep." Kylian shares his home with Sabine Kupferberg, a dancer in his company who has been his companion since they were both members of the Stuttgart Ballet.

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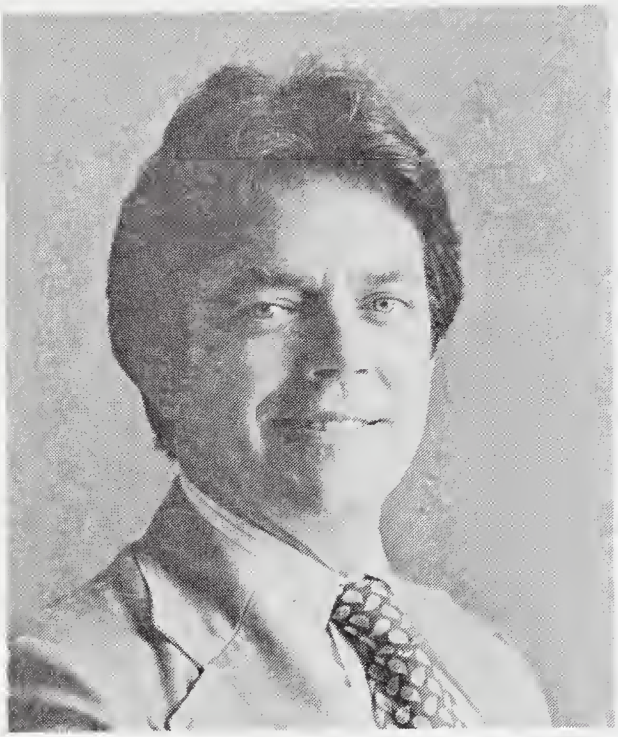

Laffer, Arthur (Betz)

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Known as the "guru of the tax revolt," Arthur Laffer is a leading theoretician of "supply-side" economics, which has played a major role in the economic program of President Ronald Reagan. To make his theories more understandable to the public, he has devised his famous "Laffer curve," a simple graphic representation the purpose of which is to show that when tax rates rise above a certain level they tend to discourage investment and production, resulting in a net decrease in revenue. In addition to maintaining a full teaching schedule as Charles B. Thornton Professor of Business Economics at the University of Southern California, Laffer acts as a consultant to government and business and travels throughout the United States giving speeches that promote the gospel of tax cuts to spur the national economy. Undaunted by criticism, notably from monetarists, he admits that some of his ideas are still in the trial stage and is fond of quoting Franklin D. Roosevelt's Depression-born exhortation that "the country . . . demands bold, persistent experimentation."

The youngest of three sons, Arthur Betz Laffer was born on August 14, 1940 in Youngstown, Ohio and grew up in the exclusive Shaker Heights section of Cleveland. His father, William Laffer, a retired industrialist, has recalled, as quoted in the Chicago *Tribune Magazine* (January 20, 1980): "We had more money and more time to spend with Arthur, and this probably gave him the self-assurance it takes to propose radical changes." Laffer's vitality manifested itself early in life. "Arthur is a ball of fire, full of energy, raring to go," his third-grade teacher wrote on his report card, as quoted in *People* (April 9, 1979). "Just a little more self-control, Arthur." After prep school, where he received "gentlemanly" grades, Laffer entered Yale University, but his early performance there did not measure up to standard. He was, in fact, on the verge of failing his courses when the dean of his school suggested that he take time off.

The twenty-year-old Laffer followed the dean's advice and left Yale to spend a year in Germany, where he took courses at the University of Munich and obtained a job calculating tax bills at a factory in Freiburg im Breisgau. After making a tour of Greece, Laffer returned to Yale and at his father's urging, majored in economics. His grades soon improved, and he made the dean's list. On graduating with a B.A. degree in 1963, he continued to study economics at Stanford University in California, where he earned an M.B.A. in 1965 and a Ph.D. in international economics in 1972. "He was the brightest student I ever had at Stanford," said Jack Steele, now the dean of the School of Business Administration at the University of Southern California. Besides working as a research assistant and as an acting instructor at Stanford, Laffer took summer jobs as a financial analyst with the Ford Motor Company and as a research economist with the Federal Reserve Bank of Cleveland during his student years.

From 1967 to 1970—except for a brief leave of absence as a research associate with the Brookings Institution in Washington, D.C.— Laffer was on the faculty of the University of Chicago, earning tenure in 1969, at the unusually young age of twenty-eight. There he became a protégé of George P. Shultz, then the dean of the Graduate School of Business, and after Shultz went to Washington in 1969 first to become President Richard Nixon's Secretary of Labor and then director of the Office of Management and Budget, Laffer followed him there in 1970 to assume the newly created position of economist at the OMB. In that post he gained wide attention with his "econometric model," a series of formulas that he worked out, based on the assumption that changes in the Federal Reserve Bank's monetary policy have a marked effect on the Gross National Product. His contention that an increase in the money supply would stimulate the GNP to rise to $1,065 billion in 1971 was derided by other economists, Keynesians as well as monetarists like Milton Friedman. The New York *Times* even went as far as to publish a poem, "Laffer's Magical Money Machine," satirizing the prediction. The fact that the GNP did rise to $1,063.4 billion in 1971 and briefly to over $1,064 billion in 1972 vindicated Laffer in the eyes of his supporters, including President Nixon, who forecast an economic boom on the basis of his figures. Laffer's critics, on the other hand, maintained that his econometric model was simplistic and his calculations faulty.

During his Washington days, Laffer made influential friends, among them Jude Wanniski, then a columnist for the *National Observer* and later an editorial writer for the *Wall Street Journal,* who became his chief supporter. Laffer's theories began to be mentioned with increasing frequency during the 1970's by *Wall Street Journal* editor Robert L. Bartley and other writers. In the words of former Undersecretary of the Treasury Charles Walker, quoted in *Newsweek* (June 26, 1978), Laffer "had a more rapid impact on the political scene than any economist since Keynes in the 1930's."

Briefly stated, Laffer's supply-side theory insists that the economy becomes less productive when high taxes eat up profits and remove the incentive to invest and produce. As productivity slumps, demand rises ahead of supply, and inflation rates increase. Significant tax cuts, Laffer maintains, stimulate productivity and in the long run provide more, not less, government revenue. "If you cut tax rates, the incentive to work and to produce are greater, and eventually there will be a larger tax base," he has said. Supply-side economics differs from traditional monetarist economics in its relative simplicity and from Keynesian economics in its remedy for spurring the economy. Monetarists maintain that tax cuts by themselves—without controls on the money supply to restrain demand, and without severe reductions in the federal budget—might promote rather than cure inflation. Keynesians, on the other hand, advocate tax cuts, but chiefly for the poor, so that their greater purchasing power would boost the economy. Supply-siders, in contrast, favor tax cuts for business, seeking to stimulate supply rather than demand, and their proposals have been described by such critics as Michael Kinsley of the *New Republic* (April 19, 1978) as providing "alms for the rich." In addition to proposing tax reductions, supply-side economists have advocated a return to the gold standard, abandoned by President Nixon in 1971. "The government should guarantee the purchasing power of the U.S. currency by making it convertible into gold," Laffer has said, as quoted in *Business Week* (August 24, 1981). "Until that is done, we do not have a serious anti-inflation policy."

Laffer became something of a celebrity as a result of the publicity received by his "Laffer curve," a graphic illustration of his views on taxation that is easily understood by the layman. One evening in December 1974, he and Jude Wanniski were sitting in a Washington restaurant with Richard Cheney, a White House aide. According to Wanniski, Laffer took a cocktail napkin and drew on it a bell-shaped curve that rose on the left, peaked, and descended on the right. Laffer tried to indicate with his diagram that up to a certain point, higher taxes result in increased revenues. But after that point, as the Laffer curve indicates, taxes reach a "prohibitive range"—according to Laffer, a point of diminishing return for the GNP—and eat too much into profits. As a result, business loses its incentive to produce, and tax revenues nosedive. Although Wanniski's account of the cocktail napkin may have been apocryphal, Laffer has ever since been approached by persons asking him to draw his curve on napkins and autograph them.

Although the general proposition that exorbitantly high taxes could have a deleterious effect on the economy is widely accepted, economists have raised such questions as whether the "prohibitive range" could be precisely determined, and, if that were the case, whether the United States economy had reached that point. Some even expressed doubt that such drastic tax cuts would actually spur productivity. The Harvard economist and White House adviser Martin Feldstein thought that there was "absolutely no indication that Laffer's ideas will work in the way he suggests," but Representative Jack Kemp of New York, one of Laffer's chief partisans in Congress, saw much promise in his theories. "The thrust of the Laffer curve is to help find the equilibrium point between zero and 100 percent tax rates where the people are willing to maximize their output and still pay their taxes," Kemp has observed. "I think that is somewhere around 25 percent in peacetime. When tax rates go beyond 25 percent . . . revenues are lost." Laffer concedes that there is scant empirical evidence to support his theories, which are still being tested. "You're observing the process of research," he tells those who seek confirmation of his views.

When Laffer returned to the University of Chicago in 1974, he did not find an altogether welcome reception. One ex-faculty member recalled, as quoted in the Chicago *Tribune Magazine:* "It griped the old guard that Arthur was getting more attention, more consulting jobs, and more speaking dates than they were, and they saw him as an upstart, a smartass." Since September 1976 Laffer has been a professor of business economics at the University of Southern California, where he now occupies the Charles B. Thornton chair. "I cannot imagine a better place to be," he has said. "It's got the professional atmosphere that's just right for me."

Apart from his academic activities, Laffer has exerted a major influence on legislators and other policy makers. Over the years he has reportedly advised over 100 public officials and political candidates, including California's Democratic Governor Edmund G. Brown Jr., along with Republicans Ronald Reagan and

John B. Connally and Great Britain's Conservative Prime Minister Margaret Thatcher. From 1972 to 1977 he served as a consultant to the United States Treasury and Defense Departments. Laffer's tax cut proposals were incorporated by Senator William V. Roth of Delaware and Congressman Kemp in their 1978 Kemp-Roth bill calling for a 33 percent cut in federal income taxes over a three-year period, which was, however, defeated by a Democratic Congress. Another of Laffer's favorite projects is the value-added tax, a complex national sales tax levied on goods at various stages of their production and distribution, that has met with some success in Western Europe in recent years. Laffer is credited with having provided the theoretical framework for California's Proposition 13, reducing real estate taxes by 57 percent, which was enacted in 1978 after approval by some 65 percent of the state's voters. Governor Brown, who had originally opposed the proposition, was won over when it passed and declared: "I'm a born-again tax-cutter." The success of Proposition 13 touched off a flurry of tax-cutting measures in other states.

Ronald Reagan was reportedly won over to supply-side economics in 1976, after Jeffrey Bell, one of his aides, called his attention to an article on the subject by Jude Wanniski and arranged for Reagan to meet Laffer. At the beginning of the 1980 Presidential campaign, a tax cut was central to Reagan's economic platform. Leonard Silk reported in the New York *Times* (February 29, 1980) that "while there are divisions among the economists in the Reagan camp, it seems clear that he has bought the line of 'supply-side economics' forcibly argued by such supporters" as Laffer, Wanniski, and Kemp.

According to Kenneth H. Bacon, writing in the *Wall Street Journal* (October 27, 1981), Reagan's economic strategists consisted of an "uneasy coalition" of monetarists, who, in order to curb inflation, emphasize the need for "slow, steady growth" in the money supply; budget balancers, who seek to reduce government expenditures; and supply-siders, who mainly stress tax reduction. Although Laffer's supply-side theories have been subjected to much criticism, notably from such monetarists as Arthur Burns and Alan Greenspan, he has influential supporters in the government, including Assistant Secretary of the Treasury Paul Craig Roberts and Undersecretary of the Treasury Norman Ture. But David Stockman, the Reagan Administration's OMB director who was formerly a leading advocate of supply-side economics, questioned that theory in a controversial interview in the *Atlantic Monthly* (December 1981), prompting Laffer to comment that the budget chief had "lost his credibility."

Laffer and his supporters point to Puerto Rico as a successful testing ground for supply-side theory. When Jude Wanniski visited the island in 1976 he "realized that Puerto Rico, with its totally separate fiscal system, would be a perfect economic laboratory," and arranged for a meeting between Governor-elect Carlos Romero Barceló and Laffer. Romero Barceló hired Laffer to prepare an economic study of the island commonwealth and applied his theory in modified form, cutting personal income taxes by 5 percent each year. As a result, according to Bertram P. Finn, the Puerto Rico governor's economic aide, tax revenues increased from $440,900,000 in 1977 to $514,300,000 in 1980. Not all Puerto Ricans agree as to the effectiveness of Laffer's theories. Former Governor Rafael Hernández Colón has pointed out that Romero Barceló had levied higher excise taxes on beer and cigarettes and increased income taxes on American corporations, while the economist Jaime Santiago attributed the revenue increase to inflation. Despite such criticism, Laffer is convinced that "Puerto Rico is clearly a case where supply-side economics has been attempted and been fairly successful."

Although a Republican, Laffer has occasionally supported Democratic candidates. In 1964 he voted for Lyndon B. Johnson, and in 1968 he worked for the Presidential campaign of Senator Eugene J. McCarthy. Unlike many of his fellow Reagan supporters, he does not insist on drastic cutbacks in social programs. "I much prefer to see us be pro-growth than anti-beneficence," he has said. Laffer has described himself as a "Walrasian," referring to the nineteenth-century French economist Léon Walras, who favored a managed currency and applied mathematical analysis to the study of the general economy. Although Laffer is perhaps better known for his influence on such popularizers of supply-side theory as George Gilder than for his own writings, he has a substantial volume of literary output to his credit, including scores of articles and essays and the book *Private Short-Term Capital Flows* (Marcel Dekker, 1975). He is coauthor (with Jan P. Seymour) of *The Economics of the Tax Revolt: A Reader* (Harcourt, 1979) and (with Marc Miles) of *International Economics in an Integrated World* (Goodyear Pub. Co., 1981), and coeditor (with David Meiselman) of *The Phenomenon of Worldwide Inflation* (American Enterprise Institute, 1975).

Among the honors that Laffer has received is the 1979 Daniel Webster Award of the International Platform Association and the 1980 University of Southern California Associates Award for Teaching Excellence. He serves on several advisory boards and committees and travels some 8,000 miles a week, giving about forty lectures a year, for a fee of $5,000 each. His consulting firm, A.B. Laffer Associates, numbers Morgan Guaranty Trust, Citibank, and Wells Fargo among its clients.

Returning from his tour of Greece, Arthur Laffer met Patricia Couryer, a native of Scotland, on the Orient Express. She recalls that at the time he appeared "almost Charlie Chaplinish," wearing an overcoat much too long and shoes with holes. After he returned to Yale, they corresponded, and in 1963 they were married. Their children are Tricia, Arthur, Molly, and Rachel. The Laffers were recently divorced.

Laffer stands at five feet seven inches and keeps trim through diet and exercise. A nature enthusiast, he is a member of the Audubon Society and the Tortuga Club and keeps a collection of tropical birds, turtles, ferrets, weasels, and other creatures, as well as some 300 varieties of cacti, on the grounds of his house in the affluent Los Angeles suburb of Rolling Hills Estates, near Palos Verdes. He also enjoys collecting antiques, listening to country music, and eating Japanese food. Laffer is fluent in French and German and, although he is not Jewish, often lards his conversation with Yiddish phrases. His speaking style has been called "both peppy and a little preppy." Despite his success and self-assurance, Laffer appears to be devoid of pomposity and refuses to place himself in the company of such great economists as Adam Smith, Ricardo, and John Maynard Keynes.

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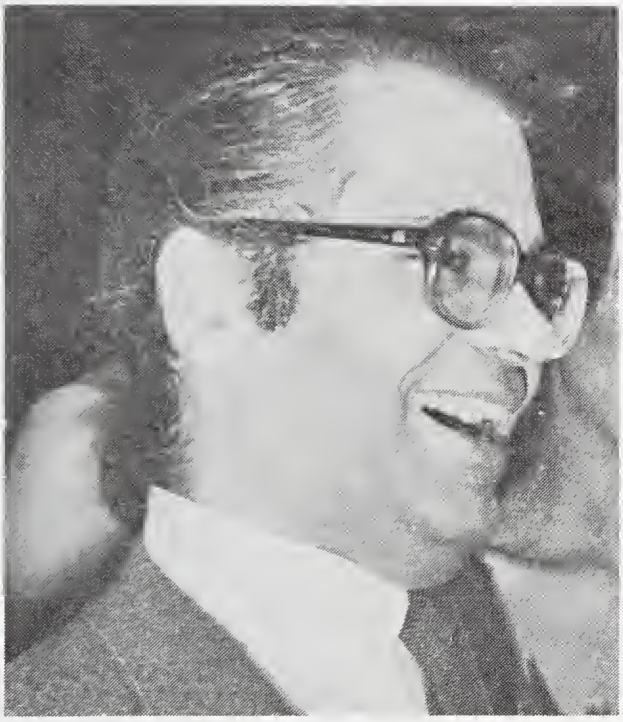

Lagerfeld, Karl

Sept. 10, 1938- Fashion designer. Address: b. c/o Chloé by Karl Lagerfeld, for Goldin-Feldman, Inc., 345 7th Ave., New York City, N.Y. 10001

The German-born, Paris-based designer Karl Lagerfeld stands in the forefront of avant-garde creators of ready-to-wear clothes with the beauty and imagination that used to be the exclusive province of haute couture. Beginning his career in design as a teenager, Lagerfeld became associated with the house of Chloé in 1964 and soon acquired an international reputation. In his quest for light, fluid, and elegant creations, he revolutionized clothing construction by simplifying it. Among other innovations, Lagerfeld introduced scarf dressing and perfected the art of layering clothes, which gave women the freedom to fabricate an individual look for themselves. Lagerfeld believes that a designer must relate the past to the present without resorting to a classicism that can only lead to "caricature" or "boredom." As fashion editor Nina S. Hyde appraised him in the Washington Post (October 29, 1977), Lagerfeld is "the rare designer who starts each season from scratch promising his customer that while nothing she already owns of his is likely to go out of date . . . , each season's collection is a composition of new ideas."

Karl Lagerfeld, described by Marylou Luther in the Los Angeles *Times* (June 1, 1979) as a "real-life German baron," was born in Hamburg, Germany into a wealthy family and grew up in the north German countryside. There are some discrepancies as to his birthdate, but reliable sources maintain that he was born on September 10, 1938. His father, who was in the dairy business, was Swedish, and his mother was a native of Westphalia. Lagerfeld seems to have led a sheltered life during his childhood years in Germany, and there is no indication in biographical sources that World War II or the Hitler regime had any major impact on him or his family.

Taught in both German and French by private tutors, Karl Lagerfeld amused himself as a child by drawing illustrations for books he read. He took special delight in sketching historical costumes. "I don't ever remember not being interested in clothes," he has said, recalling that his awareness of the history of fashion dated back to his childhood. The styles of the Versailles court especially fascinated him, as did the letters, written in Old High German, of the Princess Palatine, the Electress of Hanover, who married the brother of Louis XIV and led what Lagerfeld has called a minor fashion revolution in her time. In an interview with Charles Debuire in *Art and Artists* (July 1975), Lagerfeld referred to his preoccupation with accuracy of detail in his early drawings. "If what I drew happened in 1753 I can assure you that people were not dressed like that in 1763 or 1749," he recalled. "There was not a detail that was not drawn like it was worn in 1753." But when, at the age of twelve, he decided that he wanted to become an artist because of his gift for drawing, an art school director persuaded his mother that her son was not suited for art school because he showed no interest in painting.

In 1952 Lagerfeld accompanied his parents to Paris, where he eventually obtained his baccalaureate after studying drawing and history at the Lycée Montaigne. When he was about sixteen, he won first prize for women's coat design in a contest with 2,000 entrants that was sponsored by the International Wool Secretariat—the same competition, incidentally, in which Yves St. Laurent took first prize in the dress division. Pierre Balmain, one of the topflight couturiers of the time, was so impressed by Lagerfeld's coat design that he not only put it into production but also made the teenager an assistant on his design staff. During his apprenticeship, Lagerfeld began to design for films, creating clothes for such stars of the 1950's as Sophia Loren, Rita Hayworth, and Gina Lollobrigida.

Eventually Lagerfeld became bored with his job, and after three-and-a-half years with Balmain he moved on to the haute couture house of another Paris couturier, Jean Patou, where he advanced to the position of chief designer. But he felt stifled there, too, and left after a year. "I said to myself, 'I am really tired of high fashion,'" he explained to Phyllis Feldkamp, fashion editor of the Philadelphia *Bulletin* (April 14, 1974). "I disliked the time—ugly, a pretension, old, boring fashion from 1957 on into the 1960's." To Bernadine Morris of the *New York Times* (September 21, 1976) he recalled: "I . . . tried to go back to school, but that didn't work so I spent two years mostly on beaches—I guess I studied life." For a time he considered going into business with his father, who was general manager of the firm Lait Gloria, a distributor of condensed milk in France and Germany. Then he went to Italy to study art history and considered abandoning fashion but found that as a "fashion junkie" he could not do so.

As the exciting *prêt-à-porter* or ready-to-wear movement—pioneered in 1962 by Emmanuelle Khanh, a former model at the venerable house of Balenciaga—began to gain ground in Paris, Lagerfeld returned to the French capital. There he eventually became the leading representative of a new school of *stylistes*, who designed boldly original and youthful clothes of high quality for mass production. In *Vogue* (August 1979) Lagerfeld was quoted as saying: "When Emmanuelle Khanh and the others started to do things, I thought, 'There! A new profession is developing!' Up until then, it was prehistory." He worked as a free-lance designer for various firms, including Krizia Knits, Fendi furs, Charles Jourdan shoes, and such textile establishments as Trevira and Timwear. In 1964 he began his association—on a temporary basis at first—with the newly established house of Chloé, whose name later became virtually synonymous with his. Shunning personality cults, Lagerfeld has been unique among designers in not desiring a boutique of his own. "It's démodé," he has said, as quoted by Ruth Lynam in *Couture: An Illustrated History of the Great Paris Designers and Their Creations* (1972). "The magic label—that's démodé too. It's egocentric and ill-founded as well as dangerous. If I had a boutique, I would depend on people in the street. If it didn't work, it would be depressing."

Expressing his view on the impact of the new turn in high fashion, Lagerfeld has asserted, as quoted in the same source: "In the old days, ready-to-wear only copied couture. Now fashion is created by young stylists and is in the air where it is picked up again by haute couture—whose only function is as a catalyst. Haute couture picked up all the themes that were in the streets: shorts, pop, high heels. Finally, it's life that has changed. Before, one used to dress to go out in the evening. Now, one needs clothes for a variety of occasions—sports, beach, travel. The couturiers have one big defect. They always do the same thing. I do what I feel like doing. . . . But I don't do anything because of others."

Lagerfeld's fashion ideas seemed to be reflected in the settings of his personal life. One of the initiators of the Art Deco revival in the early 1970's, he lived then in a 1920's-style apartment on the Place Saint Sulpice on the Left Bank that was decorated with lacquered tables by Emile Jacques Ruhlman, artifacts by Jean Dunand, and a bust by Foujita as part of an ever-expanding collection of Art Deco. He also owned paintings by Andy Warhol and sculptures by George Segal. As Joan Juliet Buck wrote in her profile in *Vogue* (August 1979), subtitled "the private life of a public fantasy," the clothes Lagerfeld dreamed up for Chloé at that time were "enveloping coats that demanded the sloe eyes of [Georges] Lepape ladies above their steeply curbed collars and zinging Cubist patterns on dark crêpe de Chine. There were large doses of Pop in the form of neon-bright gloves, unexpected jodhpurs, outrageous colors." When he sold his Art Deco collection, because, in his words, "it's become a fashion now; there are too many imitations," Lagerfeld substituted severe-looking tables and chairs from medical suppliers. Functionalism appeared in his work as he began to layer clothes and to simplify their construction with the omission of intricate seams, wide, turned-back hems, and linings.

Having become a machinery expert, Lagerfeld often worked with technicians in developing machines or attachments that could reduce labor costs. Although his hems appeared to be hand-rolled, they were actually made by an embroidery machine stitch that bound the edges of the lightest weight wools and silks. By thus eliminating the bulkiness of two thicknesses of cloth, Lagerfeld gave his clothes their soft, fluid look. The well-to-do women who chanced upon his finery in Paris or in some thirty-five stores in the United States—including Henri Bendel, Saks Fifth Avenue, and Bonwit Teller in New York, and Charles Gallet in Los Angeles—at prices then in the $600-$1,200 range, were especially delighted because, despite the layering, they often felt as if they had virtually nothing on. With their light and unstructured quality, which made them appear like "skin over skin," Lagerfeld's layered clothes differed radically from the fitted clothes of the 1960's.

Fashion editor Marylou Luther spoke for a substantial portion of the fashion community when she hailed Lagerfeld in the Los Angeles *Times* (November 3, 1974) as "the new idea man of the seventies," who "walked right by" the better known Yves Saint Laurent and Kenzo Takada to become the "king of design leadership for 1975." Lagerfeld's opulent "shepherdess" dresses for that year's spring collection, which he described as "an expression of French folk art as I would imagine it for 1975," were distinguished by his invention of scarf dressing and by the hand-painting of the fabrics with patterns inspired by eighteenth-century Sèvres and Meissen porcelains. The updated shepherdess creations featured tissue-thin crêpe de Chine slips with ruffled hems under soft, matching tent dresses with multiple, ingeniously cut scarves floating over the body. According to the wearer's whim, the scarves could be used as shawls, bodices, or waist sashes. An example of Lagerfeld's less colorful layered costumes shown in 1975 was an outfit that included a turtleneck sweater, wool skirt, wool topcoat, knit jacket, and shawl.

Involved in many enterprises, including an arrangement with Fendi furs in Italy and franchises in Germany and Japan, Lagerfeld had signed a partnership agreement in 1974 with Gaby Aghion and Jacques Le Noir, the owners of Chloé, in a new firm, Karl Lagerfeld Productions. In 1975 he introduced a new perfume, Chloé, for Elizabeth Arden. Packaged in a crystal flacon with a calla lily stopper, the fragrance was described by Lagerfeld as "not fresh, green, and outdoorsy but romantic and a little mysterious." He liked to think of it as "a fragrant translation" of his fashions that could "change a mood as quickly as a scarf." Lagerfeld designed the clothes worn by Stéphane Audran and George Segal in *The Black Bird*, Columbia Pictures' 1975 remake of *The Maltese Falcon*.

Ever inventive, Lagerfeld offered in his spring 1976 collection for Chloé a new proportion in pants dressing by snipping his straight-legged, slim pants off at the ankle. He used free-floating panels at the sides of a dress so that the wearer could draw them over her shoulders when in need of a wrap. His fabric range, including handpainted georgette gowns to simulate gold leaf embroidery, represented, according to the Los Angeles *Times* (October 26, 1975), "a remarkable commitment to the designer's continuing search for the new." Sneakers with silk dresses exemplified one of his more dubious fancies, but the knitted wristlets he introduced in his 1976 fall collection, which produced a layered look under tunics and blouses without the weight of a real sweater, became very popular. His creations for that season also included a coat that could be transformed into a cape, and he unveiled an array of taffetas with floral designs handpainted in as many as twenty-four colors in one dress.

For the spring of 1977, Lagerfeld introduced vestlike accessories—called "waistmakers"—with camisole straps that enclosed the rib-cage, softly shaping the waist without constricting it, and ventured a subtle attempt at resurrecting the bustle. Lagerfeld's "exhilarating" showing for that fall, featuring a modernization of styles of the eighteenth century—his favorite period—was described as a "swashbuckling mini-to-maxi salute to prerevolutionary France." It included chiffon dresses with fur borders, wool suits with lace appliqué, and such accoutrements as cuffed, thigh-high cavalier boots and plumed musketeer hats. Nevertheless, the soft and loose clothes were completely contemporary. The 1978 spring collection, described as the "most raved over" since the scarf-dressed shepherdesses of a few years earlier, elicited the following plea to American designers from Marylou Luther: "If you're going to adapt any Paris designer's works, please let it be Lagerfeld's." She discerned "the poetry of the collection" as resulting from the adroit use of a plethora of innovative, infrequently seen fabrics. Standouts were a cleverly designed dress in two parts that, tied on each side of the waist, could be worn either upside down or right side up, and petticoat breeches under dresses in the mode of the Princess Palatine.

Some critics registered a cool reaction to Lagerfeld's slimmer, fitted look for the spring of 1979, featuring "aggressive leather and tight-cinched waists," rounded, crescent-shaped sleeves, crater-like collars, and oversized Napoleon-style hats. For the spring of 1980 Lagerfeld propelled the skimpy miniskirt, differing somewhat from those of the 1960's, to a new pinnacle, with countless variations that ranged from "the silly to the sane to the sensational," as one fashion executive observed. "It is not amusing not to change," Lagerfeld has said, defending his innovations. "It is the beginning of retirement." In his next showing, he presented an assortment of lengths and introduced an appealing double skirt. With his showing for the fall of 1981, Lagerfeld was "back in the mainstream of fashion, leading the pack" with elegant, sensual, new-looking apparel, layering full-flowing skirts over narrow trousers in a proportion he dubbed the "twin step," and whimsically fabricating veils that resembled fencing masks. He termed his supple boots "walking gloves." In his October 1982 showing in Paris he emphasized the hourglass look with waist cinchers that were included in most of the 200 creations that he displayed. He also introduced a new perfume, the "K. L."

Lagerfeld generally refrains from socializing with private customers or designing for them individually. "I design for the idea of woman, not for one woman, not for all women," he has asserted. He fits the clothes on nondescript assistants who understand all of their components, rather than on models, because "on a woman with no arranged hairstyle, no make-up and no special attractive look, you really see the dress." Although considered one of the cerebral designers, he shuns that label. "Normally, intellectuals are bores," he has said, as quoted in the New York *Times Magazine* (February 8, 1981). "The ones in fashion . . . certainly are. . . . I would prefer to be called cultivated or even superficial." Creating mainly from instinct, he explains: "I try not to analyze, only to do what I feel." For fear of repeating himself, Lagerfeld does not keep photographs or sketches of his designs. "I am interested in what I am doing and what I will do, not what I have done," he told Bernadine Morris of the New York *Times* (September 21, 1976). Fond of "people with a light spirit, clothes with a light spirit, . . . happy clothes," he found Yves Saint Laurent's classic designs "not happy" but "boring." His favorite designers, both past and present, include Sonia Rykiel, Kenzo, and Zandra Rhodes and, in the United States, Norma Kamali and Claire McCardell.

Once saluted as the "most immaculate dandy in Paris" in the news magazine *L'Express*, Karl Lagerfeld usually wears dark glasses and formerly sported a beard and a monocle. In the late 1970's he pulled back his shoulder-length black hair into a Figaro-style ponytail. He regards the eighteenth century in France as "a light, improvised, spontaneous century" and relishes what he calls its harmony. Lagerfeld lives alone in Paris in a wing of an eighteenth-century *palais* with magnificent paneling and ceiling frescoes, whose main rooms are lit only by candlelight, and he likes to dress for parties in authentic period costumes. His eighteenth-century chateau in Brittany, called "Grandchamps," which he bought in 1974, provides a retreat from his work in Paris. Such memorials to time gone by constitute his windows to the future rather than a life of fantasy. "I may live in an ivory tower," Lagerfeld has explained, as quoted in the Los Angeles *Times* (April 28, 1975), "but I have good glasses to look out. I see the world . . . from every century. I read. I read. I read. I see every movie, every magazine."

Under the pen name Minouflet de Vermenou, Lagerfeld reviews French, German, British, American, and Italian books for French *Vogue*. He has said that he seriously intends to write a biography of the Princess Palatine, and he has also planned a book about his close friend Anna Piaggi of Italian *Vogue*, to be called "Anna Chronique" because she is known for her bizarre combinations of clothes from the past and present. Miss Piaggi, whom he met in 1964, has said, as quoted in the *Vogue* profile: "Our relationship is mostly based on dresses. We don't speak much. We have a great conversation through the expression of objects, and they are usually clothes." Although the fact that he once permitted Andy Warhol to make a film in his apartment gave him a reputation as a "swinger," Lagerfeld is actually something of a loner who confines his socializing mainly to business associates.

With his ever-present desire for change, Lagerfeld believes that it is "pretentious to be a curator in your own home" and gives many things away. "I was not born with these objects," he has remarked. "After a while they start to oppress me and I have to liberate myself." In the Los Angeles *Times* (June 1, 1979), he is quoted as saying that for him, "the only real art pieces of our time are all those mechanical electronic things—like computers. . . . In other areas, the most beautiful things have already been done. The most beautiful classical paintings. . . . The most beautiful operas." In response to the question "Do you feel different from other people?" Lagerfeld told the *Vogue* interviewer: "I don't compete. I don't compare. I don't think anything's serious." At another time he said, "Fun and humor are the most important things in life."

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Laughlin, James (läk'lən)

Oct. 30, 1914- Publisher; editor; poet. Address:
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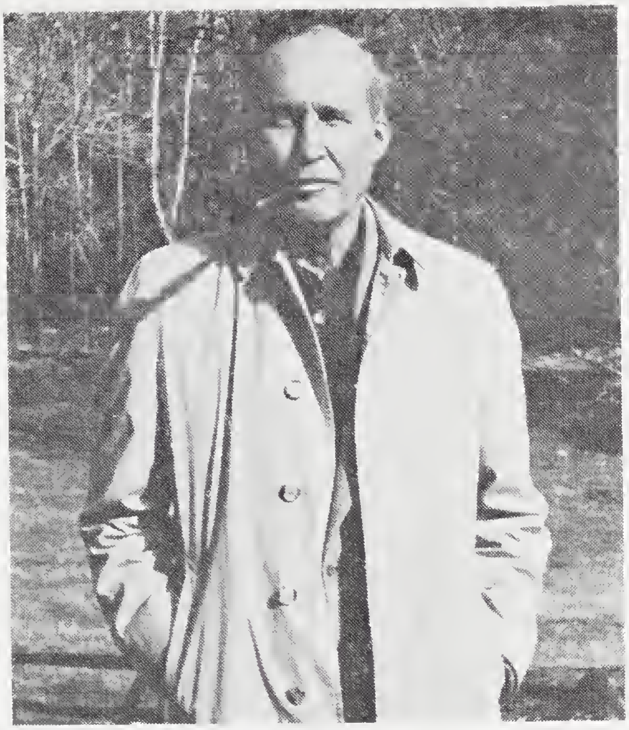
When, in 1977, the American Academy of Arts and Letters gave its Award for Distinguished



James Laughlin

Service to the Arts to James Laughlin, its announcement cited him as "the only American publisher to devote four decades, his time, energy, judgment, and material resources to issuing and keeping in print the masters of modern literature" and to bringing other experimental works to readers' attention. Through New Directions, the firm he founded and manages, Laughlin has provided a publisher for such modern masters as Ezra Pound and William Carlos Williams, as well as more recent avant-garde writers. Writing in the New York *Times Book Review* (August 23, 1981), Donald Hall called Laughlin a publisher of "the middle way," whose enterprise is larger than the little presses, smaller than the giants and who "can choose with taste, publish with economy and keep a good book in print."

An heir to the Jones-Laughlin steel fortune, James Laughlin was born in Pittsburgh, Pennsylvania on October 30, 1914 to Henry Hughart and Marjory (Rea) Laughlin. His great-grandfather, James Laughlin, had emigrated from the north of Ireland in the nineteenth century and after prospering as a crockery peddler in Pennsylvania, helped to found an iron smeltery in the city that became Pittsburgh. The fourth James Laughlin has said that in the household of his boyhood there was no great interest in literature, that the only books around were Bibles and sets of such standard novelists as Sir Walter Scott and Jane Austen. Every Thanksgiving Day, Laughlin's father insisted on taking James and his brother on a tour of the family steel mill. In an interview with Robert Dana in *American Poetry Review* (November/December 1981), he recalled that the mill "was like the *Inferno*. . . . There was this terrible flame leaping out of the furnaces, and hot, molten ingots rolling out of them." Remembering his fear, he told Dana, "I haven't been back since."

In preparation for college Laughlin studied at Le Rosey in Rolle, Switzerland in 1928, Eaglebrook School in Deerfield, Massachusetts in 1929, and Choate School in Wallingford, Connecticut from 1930 to 1932. Among the advantages of attending Choate was spending his holidays and vacations at the house of his aunt, Leila Laughlin Carlisle, in the hilly countryside of Norfolk, Connecticut, where he later made his own home. At Choate, Laughlin began to understand that his life's work would have to do with writing and writers. There he had classes with two superior English teachers: Carey Briggs, who taught him how to "find things in books and to use them," as he explained to Dana, and Dudley Fitts, the poet and translator. Fitts, "a very inspiring composition teacher," helped him to become editor of the Choate literary magazine. Before entering college, Laughlin had published a prize-winning story, "Salle d'étude," in the *Atlantic Monthly* (May 1933).

Harvard University, in which Laughlin enrolled in 1933, seemed stultifying to him. Many of the great scholars in English of an earlier era had retired. "All we had, really," he said in the interview for the *American Poetry Review*, "was Robert Hillyer, that mediocre poet" who would make students leave the room if they mentioned Ezra Pound or T. S. Eliot. After completing a freshman year and half of a sophomore year, Laughlin obtained a leave of absence to go to Europe. A French professor he met at Salzburg, upon learning that Laughlin was interested in his friend Gertrude Stein, took him along to Bilignin, France, her country home. Laughlin spent a month with Miss Stein, who was, he has recalled, "a megalomaniac" but "a very dynamic, extraordinarily charismatic personality." She put him to work writing press releases for her forthcoming American lecture tour and changing flat tires when they got punctured during outings in the countryside with Alice B. Toklas. But Gertrude Stein tired of Laughlin: "I didn't accept everything she said."

For several months Laughlin rented a small room in Paris and wandered around the city until he decided to make use of a letter of introduction that Dudley Fitts had given him to Ezra Pound, a founder of imagism and a seminal figure in modern literature. Laughlin wrote Pound, who was living in Rapallo, Italy, asking if they could meet. Pound wired back: "Visibility high." During six months at Rapallo, Laughlin studied at what Pound called his "Ezuversity," a course consisting principally of listening to Pound's monologues and reading the books Pound lent him. He also wrote stories and poems for Pound to examine. Not being much interested in modern fiction, Pound ignored the stories, but he tore the poems "to pieces . . . crossing out words, saying 'You don't need that word,' " Laughlin recounted in his talk with Dana. Finally Pound told Laughlin, "Jas, let's face it, you're never going to be a writer. Why don't you go back home to the States and do something useful?" The "something useful," Pound and Laughlin decided, was to publish important writers who had no large popular readership and were having trouble finding a publisher during the Great Depression.

From the time he returned to Harvard in 1935 until his graduation with the B.A. degree in 1939, Laughlin divided his attention among three interests—working on his courses, serving on the editorial board of the *Harvard Advocate*, and following Pound's advice. The first book, actually a pamphlet, that he published was *Pianos of Sympathy*, a surrealist tale by Montague O'Reilly, the pen name of a Harvard friend Wayne Andrews. Pound had arranged for Laughlin to edit a literary section, to be called "New Directions in Literature," in Gorham Munson's magazine, *New Democracy*. Among the contributors to the page were Pound, William Carlos Williams, E. E. Cummings, T. S. Eliot, Marianne Moore, and Henry Miller. In 1936 Laughlin decided "to put all this good material together"—and that, as he told Linda Kuehl, who interviewed him for the New York *Times Book Review* (February 25, 1973), was how "New Directions got going." Laughlin hired the Vermont printer who printed the *Harvard Advocate* to turn out 600 copies of the first annual New Directions anthology, *New Directions in Prose and Poetry*. There have been forty-two others since then, the most recent published in 1981. Linda Kuehl also quoted Laughlin as describing the first annual as "pretty amateurish" with an ugly cover, but maintaining, "It did have a lot of good writing in it." He packed the books in his car and started visiting bookstores. Sometimes he persuaded an owner to stock a copy or two, sometimes not.

A list of New Directions authors would include a good percentage of the most important ones in modern American and European literature. According to Donald Hall's New York *Times Book Review* article, "Two glues held the list together: the assumption of quality and the assumption that these books would not sell in the marketplace." Among others, New Directions has published Dylan Thomas, Kenneth Rexroth, Nathanael West, Thomas Merton, Vladimir Nabokov, Djuna Barnes, John Hawkes, Denise Levertov, Gary Snyder, Lawrence Ferlinghetti, Robert Creeley, James Purdy, Walter Abish, Eugenio Montale, Pablo Neruda, Raymond Queneau, Federico García Lorca, Boris Pasternak, Octavio Paz, Jorge Luis Borges, Yukio Mishima, Elio Vittorini, and Nicanor Parra.

In 1941 Laughlin began to publish the Poets of the Year, a series of pamphlets that ran for forty-two issues and included collections of poems by Robert Penn Warren, F. T. Prince, Delmore Schwartz, John Berryman, and Richard Eberhart. New Classics, a series of reprints, reissued books by Evelyn Waugh, F. Scott Fitzgerald, and Gertrude Stein after they had gone out of print. A critical series, Makers of Modern Literature, included Lionel Trilling's study of E. M. Forster and Harry Levin's study of James Joyce. Many authors came recommended by other New Directions writers, chiefly by Pound, Williams, and Rexroth. Some authors came through Laughlin's Harvard connections: Harry Levin suggested Nabokov, and Albert Guérard led Laughlin to John Hawkes.

"The way I started running New Directions was to ask my father for money and he gave it to me," Laughlin told Robert Dana. ". . . New Directions was never capitalized. It was just subsidized." He has estimated that it lost $250,000 in its first twenty years, but eventually it began to make a small profit. Several best sellers—especially Herman Hesse's *Siddhartha*—helped. Even more salutary was the growth in reputation of many New Directions authors to the extent that they began to be studied in universities. "A great part of our business," Laughlin informed Miss Kuehl, "perhaps more than half, comes from paperbacks assigned by professors for class use or outside reading."

Laughlin manages New Directions as a business rather than a rich man's hobby. An old friend has commented, as Hall quoted him in the New York *Times Book Review*, "Like other rich men patronizing the arts, he makes a point of playing the hard-boiled pro rather than the dilettantish easy mark." He keeps expenses, including staff salaries, as low as possible. But he has performed signal acts of generosity. When the poet Kenneth Patchen and his wife Miriam were out of funds, Laughlin gave them lodging and employment. When Delmore Schwartz suffered a major crack-up, Laughlin paid Schwartz's psychiatrist without letting Schwartz know. He gave John Hawkes an interest-free loan so that Hawkes could have the needed time to work on a novel. "The main thing," Hawkes has testified, "was his support, his steadfast encouragement in the face of vitriolic reviews or no reviews at all, the constant strength he lent me when fiction writing, or my kind of it, seemed nearly impossible."

At first Laughlin handled the business operations of New Directions in a barn in Norfolk, the town where he has lived since the late 1930's. Later he opened a New York office, which shifted its location a number of times until it wound up at its present quarters in Greenwich Village. For some years Laughlin had an arrangement with the J. B. Lippincott Company for handling New Directions distribution. When Harper & Row acquired Lippincott, Laughlin decided that the Harper list was too long to do justice to his books. At present W. W. Norton & Company distributes New Directions books.

Nowadays Laughlin maintains a comparatively light work schedule. He spends six or seven hours a day reading manuscripts that New

Directions editor Peter Glassgold has selected for him. Once a week he travels from Norfolk to New York City, where he stays overnight and confers with the New Directions staff. Final decisions about manuscripts are made through staff consensus. To insure that New Directions authors will not be left without a publisher, Laughlin has set up a trust fund that will enable his firm to survive for at least ten years after his death.

Despite Pound's advice to forget about being a writer, Laughlin has continued to write and publish poems that, according to Hayden Carruth, "rely for effect on the directness and acuteness of the poet's insight." He is diffident about his poetry, which he once said is "very light; it's sentimental, it deals with no great subjects." But other poets set a higher value on his work. Richard Eberhart has written of Laughlin's "steel-bright poems." Denise Levertov, one of the important poets New Directions publishes, has called him "an exquisite and distinctive poet."

Laughlin's poems follow a form that he himself devised, a "prosody of the eye." They are composed on a typewriter according to a scheme that no other line be more than one or two spaces longer or shorter than the first line. Among his collections of poems are *Some Natural Things* (New Directions, 1945), *Report on a Visit to Germany* (Lausanne, Switzerland, Held, 1948), *A Small Book of Poems* (New Directions, 1948), *The Wild Anemone and Other Poems* (New Directions, 1957), *The Pig* (Mount Horeb, Wisconsin, Perishable Press, 1970), and *The Woodpecker* (Santa Barbara, Yes Press, 1971). The poet and classical translator Robert Fitzgerald, some of whose work has been published by New Directions, selected and edited a sampler of Laughlin's poetry, *In Another Country: Poems 1935-1975* (City Lights, 1978). Referring to the title poem, Carruth wrote in the *Nation* (December 23, 1978), "In its apparently small, simple narrative it gathers and condenses virtually all of modern poetic technique, considered as the instrument of sensibility."

Besides being publisher and editor of New Directions, from 1952 to 1956 Laughlin edited *Perspectives, USA* and the *Perspectives* supplements to the *Atlantic Monthly*. The former was published by the Ford Foundation and the latter, by Intercultural Publications in New York City, of which Laughlin was president from 1952 to 1969. Since 1968 he has been a cotrustee of the Thomas Merton Legacy Trust. Merton was among the many writers with whom Laughlin enjoyed longtime friendships, and he has cited *The Asian Journal of Thomas Merton* (London, Sheldon Press, 1974), a work that he edited with Naomi Burton and Patrick Hart, as a book of which he is especially proud. Laughlin was a director of the Goethe Bi-Centennial Foundation in 1949 and of the Aspen (Colorado) Institute of the Humanities in 1950, a consultant to the Indian Southern Languages Book Trust in Madras from 1956 to 1958, and a member of the United States National Commission for UNESCO from 1960 to 1963 and of the National Commission for International Cooperation Year in 1966. He has also served as chairman of the creative writing panel of the Institute for International Education Conference on Arts Exchange and in 1974 was visiting Regents Professor at the University of California at San Diego.

In addition to his award from the American Academy of Arts and Letters, Laughlin received the Carey-Thomas citation from *Publishers Weekly* in 1978 and the annual P.E.N. Publisher's Citation in 1978. He was decorated a Chevalier of the Legion of Honor for cultural service in publishing translations of French literature. He received honorary Litt.D. degrees from Hamilton College in 1969, Colgate College in 1978, Duquesne University in 1980, and Yale University in 1982.

James Laughlin married Margaret Keyser on March 13, 1942; by that marriage, which ended in divorce in 1952, he is the father of Paul and Leila. On May 19, 1956 he married Ann Clark Resor; their children are Robert and Henry. Playing golf, swimming, and watching football games are among Laughlin's recreations. Especially devoted to skiing, he has contributed articles on that sport to *Town and Country* and several other magazines and is the author, in collaboration with Helene Fischer, of *Skiing: East and West* (Hastings House, 1947). The Alta Ski Lifts Company, of which he has been an executive officer since 1950, makes more money than New Directions.

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Lebowitz, Fran(ces Ann)

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The publication in 1978 of *Metropolitan Life*, a collection of sardonically funny essays, transformed Fran Lebowitz from a Manhattan cult to a best-selling author who quickly became the new media favorite. Many reviewers who compared her to an array of major satirists from Oscar Wilde to Woody Allen felt that their judgment was for the most part confirmed when her second anthology of humor, *Social Studies*, appeared in 1981. Slowly and painstakingly polishing her sentences to an aphoristic sharpness, Fran Lebowitz is a reluctant writer who would rather be a "madcap heiress" or a pope "for splendor reasons" or a dictator with a set of police forces to execute

Fran Lebowitz

violators of taste in fashion, conversation, and other categories. Not all her readers agree with her choice of specific targets, such as *Star Wars*, Los Angeles, and the word "lifestyle," but her tone assumes that many of them share her disgust with the absurdities of pretension, nostalgia, and trendiness. She denies that her contrary outlook on the times is a pose, but recognizes that negativism is more productive of humor than cheerfulness.

Frances Ann Lebowitz was born on October 27, 1950 in Morristown, New Jersey, the daughter of Harold and Ruth Lebowitz, who run a furniture store in nearby Morris Plains. She has a younger sister, who became a magician's assistant. Francie, as everyone called her, decided to be a writer when she was seven. Her first literary effort was a Nancy Drew-type novel called "The Secret Castle," which she wrote while in elementary school. She has pictured herself as an overly talkative, difficult child. "I was contemptuous. I slept in class. I was just the kind of kid I can't stand now," she told Lawrence Christon of the Los Angeles *Times* (December 2, 1979). Fran Lebowitz endured for three years at Morristown High School before she was sent to a private school, the Wilson School in Mountain Lakes, New Jersey. "After three months, they expelled me," she recalled, as quoted in *Crawdaddy* (June, 1978). "They said I didn't fit in, I wasn't their type." In addition to her educational woes, she suffered from health problems: blindness in her right eye and hypoglycemia.

Ultimately, Miss Lebowitz obtained a high school equivalency diploma, but she has never attended college. "I don't see any value in going to college," she remarked in the Los Angeles *Times* interview, "unless you want to be a scholar, or need specific training, or want to be prepared in case you get called to go on the David Susskind show." In 1968 her parents sent her to Poughkeepsie to live with an uncle —"a German military engineer"—and "settle down." During her stay there she worked as a volunteer for Project Head Start, a federally funded education program for preschoolers, and wrote a volume of admittedly "rotten poetry" called "Poughkeepsie Blood." "I took it into Grove Press, threw it down on the first desk I could find, and demanded they publish it," she recounted to an interviewer for *Crawdaddy*, adding wistfully, "They were not impressed."

After six months in Poughkeepsie, eighteen-year-old Fran Lebowitz moved to New York City, to live first in a hotel for women and then in a sinkless, roach-infested studio apartment in Greenwich Village. She had to cook on a hot plate instead of a stove and make do with a hide-a-bed and several stacks of books. Undaunted, she managed to earn a subsistence, partly by giving poetry readings—which she now refers to as "dreadful adolescent whining"—at local nightspots. To pay her $121-a-month rent and other expenses, she also worked at a series of miscellaneous jobs: she was an ice cream parlor waitress; wearing a moustache and a raccoon coat, she passed out promotional fliers; she chauffered rock stars, drove a taxi, sold belts on the street, cleaned apartments ("I specialized in venetian blinds," she boasted), stuffed envelopes, and ushered at the New York debut of the Cockettes, a transvestite troupe from San Francisco.

Although she was fully aware of her own lack of training for any type of professional work, Miss Lebowitz remained determined to become a writer and eventually found a job with *Changes*, an "alternative culture," music-oriented magazine. A singularly unsuccessful member of the publication's advertising staff, she nevertheless persuaded the editors to let her write book and movie reviews. When *Changes* folded, her portfolio was impressive enough to land her a job as movie columnist for Andy Warhol's *Interview*, a fashionable newsprint magazine with few subscribers and, according to publishing insiders, even fewer readers. Miss Lebowitz wrote about exploitation movies like *Black Mama, White Mama* (1973), until press screenings were closed to her because producers were less than eager to have their films reviewed in a column entitled "The Best of the Worst." Later admitting that she did not know much about movies, she explained that her intention had been to be amusing, not to write criticism.

"I Cover the Waterfront," Fran Lebowitz' humor column, began appearing in *Interview* in the early 1970's. Her short, droll essays were a whimsical blend of wry observations and opinions regarding the complexities, extravagances, and pretensions of urban living. The witty, highly literate articles attracted the attention of *Mademoiselle*'s senior editor, Mary Cantwell, who told Paul Rudnick of *New Times* (July 10, 1978), "Fran just killed me. I love her New York Jewish gallows humor." Delighted at the prospect of expanding her audience "beyond forty decorators,"–her reference to *Interview*'s readership–Miss Lebowitz became a columnist for *Mademoiselle*. Eighteen months after she had begun writing "The Lebowitz Report," she was fired for failure to meet her deadline. "I tend to wait until four A.M. the night before something is due," she once confessed. "Then I sit down with a yellow legal pad." As reported in *People* (September 4, 1978), Mary Cantwell had a different explanation: "I did get the feeling that Fran was pushing to see how far she could go–how much she could get away with. She's a sophisticate, but there is a street urchin quality about her."

A call from E.P. Dutton editor Laurie Colwin, who had seen and liked Fran Lebowitz' columns, led to a contract for *Metropolitan Life*. Miss Lebowitz' friends and associates were not surprised when the book–primarily a collection of her *Interview* and *Mademoiselle* columns–was submitted nearly a year late. What surprised everyone, however, including Miss Lebowitz herself, was the book's phenomenal success. Because there was some doubt that Miss Lebowitz' distinctly urban style would travel well, only 6,000 copies of *Metropolitan Life* were printed when the book was released in March 1978. On March 21, however, in a widely read review, *New York Times* book critic John Leonard labeled the work "hilarious." It began to sell nationwide, with thousands of copies, according to the publishers, "walking out of the stores." Hardback sales ultimately passed the 100,000 mark. (*Metropolitan Life* was published in Canada in the spring of 1978 by Clarke, Irwin & Company and in England in early 1979 by Sidgwick & Jackson. The paperback edition of *Metropolitan Life* was brought out by Fawcett in 1981.)

Many reviewers, agreeing with Leonard, helped to assure Fran Lebowitz' celebrity. Lisl S. Levinsohn of *Maclean's* (May 1, 1978) assigned her "to the elegant throne of the philosophers." In *Ms.* (May 1978) Ingeborg Day echoed Miss Levinsohn's sentiments: "Lebowitz writes elegant prose, and to me she's funnier than [Oscar] Wilde ever was." Even some of Miss Lebowitz' detractors tempered their criticism with praise for her comic gifts. R.Z. Sheppard of *Time* (July 29, 1978), who felt that her "easy cynicism and airy misanthropy have no fixed center," agreed that "many of her riffs are spontaneously funny." Although Jeffery Burke had several reservations in recommending the book in *Harper's* (May 1978), he enjoyed Miss Lebowitz' "refreshingly old-fashioned sensibility" and found her to be "literate and imaginative, an intelligent writer in touch with the small insanities of life."

A relentless deflator of fads, in *Metropolitan Life* Miss Lebowitz aims her most acerbic barbs at health foods ("Brown rice is ponderous, overly chewy, and possessed of unpleasant religious overtones"), self-help books ("Wealth and power are more likely to be the result of breeding than they are of reading"), mood jewelry ("One can safely assume that a person who finds it necessary to consult a bracelet on the state of his own mind is a person who is undoubtedly perplexed by a great many things"), and clothes with slogans on them ("If people don't want to listen to you, what makes you think they want to hear from your sweater?"). Other Fran Lebowitz targets include people who serve apple juice with dinner, pocket calculators, cigarettes that come in a choice of colors, wall-to-wall carpeting in bathrooms, desserts served in brandy snifters, buildings that look like gigantic electric shavers, feminists ("Women who insist upon having the same options as men would do well to consider the option of being the strong silent type"), creative cooking, and aspiring poets. In her essay on plants, which Miss Lebowitz reports elicited a surprising outpouring of hate mail, she considers the benefits of sharing one's residence with living organisms. She finds none, except for those living things that "in death [have] achieved dignity by becoming a nice white linen sheet."

The paperback rights to *Metropolitan Life* were bought by Fawcett for $150,000, a large percentage of which went to the author. Fran Lebowitz, whose poverty and obscurity had been the fulcrum for some of her most biting pieces, was suddenly rich, famous, and sought after. She undertook a fifteen-city promotional tour, and her quick wit stood her in good stead on television's talkshow circuit. Filmmakers eager to exploit her talent for coining mordant one-liners ("Sleep is death without the responsibility"; "Food gives real meaning to dining room furniture") offered her multi-figure contracts to turn *Metropolitan Life* into a film. She resisted, "partly because of the mistaken notion that [she] was rich enough," as she told Cynthia Heimel in an interview for *New York* (September 14, 1981), adding, "I thought I was too immature to live in a world where there was a bad movie of my book. . . . It would lessen the impact of my work, dilute it and deform it. Money is all Hollywood ever gives you, and it's not enough." Besides refusing lucrative television deals, Miss Lebowitz dismissed offers to write a syndicated newspaper column, a play, even a comic strip, "out of a form of gleeful vengeance and the great pleasure of saying no."

Happily discarding the image of the struggling young writer ("I think you think better, the richer you are," she quipped), Miss Lebowitz sublet a cooperative apartment in Greenwich Village, bought a Checker Marathon automobile, and accepted a six-figure advance to write another book. Much of the humor in *Social Studies* (Random House, 1981) evolves from Miss Lebowitz' changed status as a result of the unanticipated success of *Metropolitan Life*. "Owing to some rather favorable publicity," she writes, "I came into what is known as a little money." Hers, of course, is not an ordinary rags-to-riches story ("I started with a humor pushcart on Delancey Street—comic essays, forty cents apiece, four for a dollar"). She details her search for a larger apartment, recording her indignation when informed that a cooperative apartment in a "venerable midtown building" had no dining room. "I already eat on my bed," she protested. "In a one-room, rent controlled slum apartment, I'll eat on the bed. In an ornately priced, high-maintenance co-op, I want to eat at a table." Her apartment procured, she interviews potential maids, only to be stymied by the problem that they insist on coming to work during the day when she is home not writing, as opposed to at night, when she is out not writing. She tries leaving the house before sundown, and makes some intriguing discoveries: "A lot of places were open, and it was undeniably well lit."

A little money did not make Fran Lebowitz more tolerant. She records her contempt for exercise ("I am not the type who wants to go back to the land; I am the type who wants to go back to the hotel"), "aftershave lotion, adults who roller-skate, children who speak French, or anyone who is unduly tan." She also offers advice to parents ("Don't bother discussing sex with small children. They rarely have anything to add"), travelers ("Room-service menus that don't charge extra for cheese are trying to tell you something"), and teenagers ("Try to derive some comfort from the knowledge that if your guidance counselor were working up to *his* potential, he wouldn't still be in high school"). For those seeking to shed extra pounds she devotes a chapter to "The Fran Lebowitz High Stress Diet (T.F.L.H.S.D. for short)."

Some disagreement arose among reviewers as to whether or not *Social Studies* was a worthy successor to *Metropolitan Life*. In the New York *Times Book Review* (August 23, 1981) Glenn Collins welcomed the return of Fran Lebowitz' "sour cream sensibility." Anatole Broyard, also of the New York *Times* (September 2, 1981) cheered the fact that Miss Lebowitz "never gets used to anything. She experiences customs and situations as if they were done on purpose to her," and Nancy Evans of *Glamour* (August 1981) concluded that "Lebowitz is, hands down, America's #1 chain-smoking, tough-talking headmistress of wit." Conversely, James Wolcott of *Esquire* (August 1981) maintained that Miss Lebowitz was trying too hard to be "effortlessly knowing and droll," and the book critic for *House and Garden* (September 1981), who conceded that "Ms. Lebowitz continues to be very funny indeed," also felt that "even the most inspired funnies need ballast to prevent them from becoming simply hot air."

Fran Lebowitz is slightly over five feet tall. As Cynthia Heimel described her in *New York*, "She is a frail person, with pale skin, a large mouth, and opaque bluish eyes. She has the gruff manner of the congenitally shy. She speaks very softly." Her casual attire usually includes Levis, a tweed jacket from Brooks Brothers' boys' department, and penny loafers. Fond of sleeping and smoking, she rarely rises before 1:00 P.M. and consumes about three packs of cigarettes a day despite "constant" bronchitis. She also enjoys talking to friends on the phone, going to parties, and visiting her parents, who, she likes to tell interviewers, are finally proud of her. Above all, she delights in the English language, writers, especially Oscar Wilde, and books.

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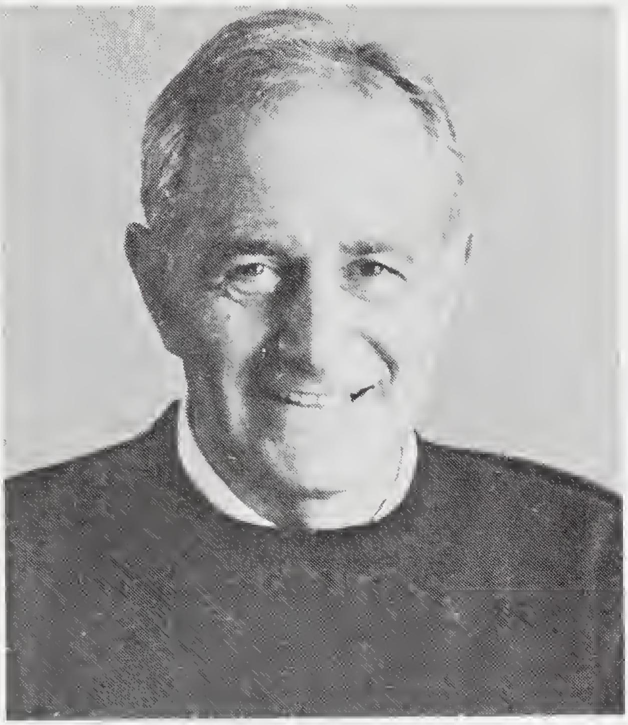
Leboyer, Frédérick (le-bwä'yā frā"dā-rēk')

1918- French physician; author; photographer. Address: b. c/o Editions du Seuil, 27 Rue Jacob, 75006 Paris, France; c/o Georges Borchardt, Inc., 136 E. 57th St., New York City, N.Y. 10022

Influenced by the birth trauma theories of psychoanalysis and by the teachings of Eastern religions, Frédérick Leboyer is a former French obstetrician whose unorthodox procedures for delivering babies have aroused the interest of an international lay public and elicited both skepticism and enthusiasm from his medical colleagues. Maintaining that ordinary hospital delivery room methods are traumatic for the newborn, with consequences that may be harmful in later life, Leboyer advocates a series of procedures that include dimmed light, soft voices, gentle massage, and a warm bath for the newly born infant. His book, *Birth Without Violence*, set off a storm of controversy in France and in the United States when it was published in the mid-1970's. Since that time the "Leboyer method," as it is sometimes called—although the French physician thinks of it more as an attitude than as a technique—has been subjected to sociological research and to rigorous follow-up studies, with varying results. Leboyer's methods came upon the scene at a time when the impact of medical technology upon childbirth was waning: birthing procedures were being reexamined, es-



Frédérick Leboyer

pecially by women, and interest in natural childbirth, home birth, and midwifery was growing.

Although he retired from active practice when he began promoting his methods, to forestall charges that he was seeking lucrative publicity for his books, Leboyer had delivered some 9,000 babies by conventional hospital procedures before he developed his more radical techniques. Since his interest in Indian culture, yoga, and Eastern religion has been a significant catalyst in his thinking, it is not surprising that he has often been criticized for the quasi-mystical aspect of his methods and of his writing, which is poetic, rhapsodic, and devoid of scientific terminology. But his serene and imperturbable stance has often disarmed his critics, especially when he makes clear that he approves of all necessary medical interventions in the case of a difficult delivery. "I am not denying the progress of obstetrics," he was quoted as saying in an article in *Medical World News* (May 19, 1975). "I am only saying birth is a physical *and* emotional affair. Do not deny this second aspect."

Since Frédérick Leboyer is unusually reticent about his past during interviews, reliable biographical information concerning him is far from abundant. It is known, however, that he was born in Paris, France in 1918 and attended the Faculty of Medicine at the University of Paris, from which he graduated in 1937 as an advanced scholar. Following his military service in World War II, he practised in Germany for a time, treating displaced persons, and then returned to Paris. He practised both privately and at the University of Paris clinic, where he served as *chef de clinique* during the academic year of 1954-55 and enjoyed teaching privileges. After 1955 Leboyer devoted himself exclusively to the private practice of obstetrics and has, by his own estimate, delivered some 10,000 babies over a period of twenty-five years.

Making a trip that was to become a watershed in his career, in 1958 Leboyer visited India for the first time, and his experiences in the country that, in his own words, has been like "a second mother" to him, led him to question western methods of childbirth. "It was in India," Leboyer was quoted as saying in an interview for *People* magazine (March 1, 1976), "that I realized that the pain of birth is greater for the baby than the mother." Since the technical advances of modern medicine have resolved most of the problems associated with difficult births, alleviating the mother's suffering under adverse circumstances, Leboyer found his attention being drawn to the baby's own anguished cries after birth. As he told Caterine Millinaire, in an interview that appeared in *Vogue* (July 1974): "I wondered why the baby breathed so well but cried and cried. Why such screaming and lamenting? It was like an unlimited sadness. So I tried to understand what the suffering of being born was all about and how it could be helped right then and there."

In addition to adopting a critical approach to childbirth procedures, Leboyer began to ponder the implications of the so-called "birth trauma," a concept originally developed by psychoanalysts. Sigmund Freud, for example, had viewed birth as a painful event for the human infant, theorizing that it was the first experience of, and later in life the source for, the feeling of anxiety. Although the concept of birth trauma has not enjoyed much currency among analysts for some years, mainly because it is difficult to prove, it has from time to time undergone reconsideration by psychotherapists. Leboyer's views of birth trauma seem to have been conditioned by his own experience with psychoanalysis. "I did psychoanalysis very late—past 40," he explained in the course of the *People* magazine interview. "At that age, it forces you to call into question many, many things in your life. After a certain age the structures are formed. It is difficult and dangerous to touch them." One of the results of his analysis, he has maintained, was the reexperience of his own birth trauma. Although the actual nature of the reconstruction of that memory is not exactly clear, Leboyer has recalled: "My mother suffered terribly. She had forceps, without any anesthesia. She had gone beyond the term of her pregnancy by three weeks, and for a child that is terrible." All in all, the agonizing delivery lasted for something like thirty hours.

During the 1960's and early 1970's, while continuing his conventional obstetrics practice, Leboyer delivered about 1,000 babies with his newly developed method. He expounded his techniques and the thinking behind them in his *Pour Une Naissance Sans Violence*, which was published by Editions du Seuil in Paris in 1974 and by Alfred A. Knopf in New York City in 1975 under the title *Birth Without Violence*. Written like a prose poem in a simple but evocative style and studded with passages of mystical hyperbole, *Birth Without Violence* criticized contemporary procedures of birthing and proposed some guidelines for a radically new method.

Questioning the commonly held medical assumption that the newborn infant is insensitive to its new environment, Leboyer described the process of being born as "a tidal wave of sensation, surpassing anything we can imagine. A sensory experience so vast we can barely conceive of it." Lapsing into free verse, he wrote: "What futility to believe that so great a cataclysm will not leave its mark./Its traces are everywhere—in the skin, in the bones, in the stomach, in the back./ In all our human folly./ In our madness, our tortures, our prisons./ In legends, epics, myths./ In the Scriptures." According to Leboyer, the trauma of birth is exacerbated by the ambiance of most delivery rooms, with their bright lights and strident noises, and by such unnecessary birthing procedures as the use of eyedrops, the weighing of the infant on a cold metal scale, and what to him is the barbaric practice of holding the baby by its feet and slapping it to produce the cry that assures respiration.

In keeping with his conviction that the newly born infant is highly sensitive to light and sound, Leboyer recommends a relatively dark, hushed room for childbirth. As soon as it emerges from the birth canal, the infant is placed, belly down, upon its mother's stomach, and in another departure from usual practice, its umbilical cord is not immediately severed. "To sever the umbilicus," Leboyer wrote in *Birth Without Violence*, "when the child has scarcely left the mother's womb is an act of cruelty whose ill effects are immeasurable. To conserve it intact while it still pulses is to transform the act of birth." The infant is gently massaged as it lies on the mother's naked stomach, preferably by the mother herself; Leboyer maintains that a single cry during that period will insure that the baby is breathing normally. After a few minutes the umbilicus—a source of oxygen until respiration begins—will stop pulsing, at which time it will be cut. After that, the baby is gently immersed in a bath of warm water of about body temperature for a little while, which Leboyer believes is a soothing experience, reminiscent of the weightlessness of the womb. The final step is to wrap the baby loosely in cotton and grant it a moment of stillness, an unknown experience because "for nine months the little being has lived in a tumultuous environment," Leboyer pointed out in the *Vogue* interview. "He has never known one moment of respite. His sea of amniotic fluid is always in movement whether it is calm or stormy. So we lay him flat and suddenly nothing is moving anymore."

Just as it had done in France a year earlier, *Birth Without Violence* became a best-seller after its publication in the United States in 1975, and it was received with much the same mixture of acclaim and criticism from lay readers and professional medical quarters that had greeted it in Europe. Writing in *Newsweek* (March 31, 1975), Shana Alexander hailed Leboyer's method as "a simple but revolutionary new approach to childbirth" and mentioned the widespread interest it had aroused in the United States. Not all lay critics agreed with her. Some reviewers were turned off by Leboyer's idiosyncratic writing style, with its rhetorical flourishes, and the feminist poet Adrienne Rich, writing in the *New York Review of Books* (October 2, 1975) voiced her disapproval of his "identification with the infant to the virtual exclusion of the mother."

The medical community greeted *Birth Without Violence* with a wide range of reactions, ranging from broad outright dismissal to tempered enthusiasm. Doctors questioned such precepts of the Leboyer method as the birth trauma as well as specific techniques that they thought might increase the chances of infection to the newborn. Among the physicians who found the method to be safe but simply questioned its value was Dr. Martin L. Stone of New York Medical College, who commented with respect to the massage that Leboyer recommended: "I don't know if there's any value to it. But I'd love a massage myself." Nevertheless, Leboyer received support from notable figures in the medical and child development community. Dr. Lee Salk, the renowned child psychologist, said, for example, that he was "more positively impressed" than he was "cynical or skeptical" and awaited results of further research. And Dr. T. Berry Brazelton, associate professor of pediatrics at Harvard and the developer of the Brazelton Neonatal Assessment Scale, believed that the reason why lay enthusiasm for Leboyer had become so ardent was "because everybody feels we have been treating childbirth as if it were a disease. It should be a happy, normal event, but it isn't." From prominent clinicians came a number of positive reports of the benefits of those deliveries of what came to be called "Leboyer babies." Dr. David Kliot of the Brookdale Hospital Medical Center in Brooklyn, New York became an early supporter of the method after a patient convinced him to try it in 1975; he and his associate Max Lilling have performed more than 1,500 such deliveries since that time.

The snowballing publicity generated by the publication of *Birth Without Violence*, together with the acclaim for his twenty-one-minute black-and-white documentary film entitled simply *Birth*, brought Leboyer to the United States for a frenetic lecture tour and a flurry of appearances on television talk shows in 1975. Although one acidulous French critic had accused Leboyer of being the "grocer of obstetrics" whose prime motive was a greed for profit, Leboyer had in fact resigned from medical practice when his book was published, to avoid charges of profiteering and to register a protest against "today's society."

Since the publication of *Birth Without Violence* in 1974, researchers have undertaken clinical investigations of Leboyer's contention that his method of delivery would significantly affect the future psychological makeup of the child, but their studies have thus far failed to confirm his claims. A sociological follow-up study of Leboyer babies by Danielle Rapoport appeared in France in 1976. Although it reported that the Leboyer children manifested superior patterns of development, including alertness, intellectual curiosity, sociability, and outgoing temperaments, the lack of a control group impaired its validity. The results of a study by Nancy M. Nelson and her colleagues at McMaster University Medical Centre in Ontario, Canada were published in the *New England Journal of Medicine* (March 20, 1980). While the investigation discovered no special advantages in Leboyer-type deliveries, it, too, was limited in a number of ways. Leboyer has never claimed to be a scientist. Reportedly he once told an audience of physicians: "You cannot defend me. Language cannot express life. If they watch my movies, there will be no questions."

Frédérick Leboyer has had two books published since the appearance of *Birth Without Violence*. Conceived of as a kind of sequel to his first book, *Loving Hands* (Knopf, 1976) is an explanation in text and photographs of a technique of infant massage long practised in India but virtually unknown to the West. *Inner Beauty, Inner Light* (Knopf, 1978) is addressed to pregnant women as a guide for yoga exercises during the months before delivery. In both books Leboyer writes with the same empurpled style that had either intrigued or infuriated readers of his earlier work, and he also took the photographs that accompany the texts.

After meeting him during his American tour in 1975, Shana Alexander described Frédérick Leboyer as "a small, shy, nut-brown man who is uncommonly serene and radiant himself" and as "that rare combination of scientist, mystic, and poet who can be entirely serious without losing his twinkle." The reporters who interviewed him for *People* magazine were impressed by his gentleness, low-pressured temperament, flawless command of English, impeccable taste in dress, and gracefulness of gesture. He has given up the luxurious apartment that he formerly occupied in Paris for much simpler quarters and tries to spend as much time as possible in India each year. When asked by one interviewer about his future plans, he answered that he would like to devote more of his time to the writing of fiction. Since his retirement from medical practice he prefers not to be addressed with the honorific prefix of "Doctor," considering himself to be a poet, author, and a photographer rather than a physician. He has speculated that his status of bachelorhood may be attributed to his prolonged birth trauma, to his desire not to inflict the agony of birth on a child of his own.

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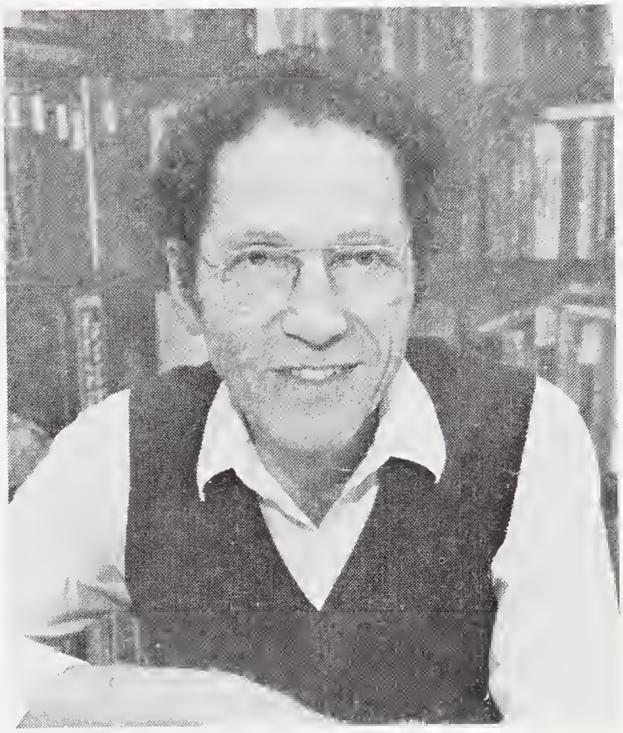

Lehrer, Tom

Apr. 9, 1928- Songwriter; performer; mathematician. Address: P.O. Box 121, Cambridge, Mass. 02138

In 1982 the musical revue *Tomfoolery* brought to the Off-Broadway stage twenty-seven, or approximately three-fourths, of the satirical songs in the deliciously wicked canon of Tom Lehrer, a piano-playing mathematician who teaches at the University of California in Santa Cruz. Lehrer began performing his ballads—in which irreverent and often morbid and macabre lyrics are joined to upbeat melodies—when he was a graduate student and teaching fellow in mathematics at Harvard University in the early 1950's, and they quickly drew a strong cult following. After touring widely for several years, Lehrer retired as a performer in 1960, and his club, concert, and television appearances since then have been rare sabbatical events. He continued writing songs until 1967, and his three albums—*Songs by Tom Lehrer*, *An Evening Wasted With Tom Lehrer*, and *That Was the Year That Was*—are still available, with sales now exceeding 1,500,000. Clive

Barnes once described Lehrer as "a Charles Addams of the keyboard . . . a twisted Noel Coward with hemlock where his bite should be . . . a Borgia-like satirist with a cracked voice of silk and honey who [plays] a mean pastiche piano."

Thomas Andrew Lehrer was born in New York City on April 9, 1928 to James Lehrer, a tie manufacturer, and Anna (Waller) Lehrer. He has one sibling, a brother, William. In the piano lessons he began taking at age eight he was forced to play classical music almost exclusively, but his personal predilection was for lighter fare, especially the music of the musical theatre. He received his primary education in New York City public schools and his secondary education in private schools.

The precocious Lehrer took his B.A. degree in mathematics at Harvard College in Cambridge, Massachusetts in 1946, when he was eighteen, and his M.A. at Harvard University the following year. He was a doctoral student and a teaching fellow in mathematics and statistics at Harvard until 1953, with the exception of one year (1948-49) at Columbia University. During the summer of 1952 he worked as a researcher in the theoretical division of the Atomic Energy Commission's scientific laboratory in Los Alamos, New Mexico, and from 1953 to 1954 he was a mathematician with Baird-Atomic, Inc., an optical and electronics firm in Cambridge, Massachusetts. In anticipation of going to Los Alamos, he wrote "The Wild West Is Where I Want To Be," with its lines: "'Mid the yuccas and the thistles/I'll watch the guided missiles,/While the old F.B.I. watches me."

Never planning a career as a professional entertainer, Lehrer began writing and performing his songs when he was a student at Harvard for his own amusement and that of his friends. The songs "just came" to him, he says, and he dashed them off in a time equal to that which he "spent brushing [his] teeth." Of his recorded songs, only one, "Fight Fiercely, Harvard," was written during his undergraduate years. A gentrified parody of college "fight" songs, it exhorted the team, "Fight, fight, fight/Demonstrate to them our skill./Albeit they possess the might,/Nonetheless we have the will./How we shall celebrate our victory,/ we shall invite the whole team up for tea."

Lehrer performed publicly at Harvard for several years before turning professional. In the fall of 1951 he wrote original songs offering clues about current news and events for a Boston television panel quiz show hosted by Al Capp, the late cartoonist. Discouraged by record companies but encouraged by friends, he began producing his own records in 1953. *Songs by Tom Lehrer*, cut and pressed in an initial run of 400 copies for $715, quickly built up a word-of-mouth demand.

Songs by Tom Lehrer comprised eleven cuts, including two genre parodies, "The Irish Ballad" and "The Wiener Schnitzel Waltz"; "Be Prepared," an anthem not likely to be adopted by the Boy Scouts of America; "I Wanna Go Back to Dixie" ("Be it ever so decadent, there's no place like home"); "The Hunting Song," in which an indiscriminate sportsman blithely bags two game wardens, seven hunters, and a pure-bred Guernsey cow; the nostalgic "My Home Town," in which the "just plain folks" include the pyromaniacal son of the mayor and the math teacher who sells "the most amazing pictures" after school; the tenderly ghoulish "I Hold Your Hand in Mine" ("as a precious souvenir"); and the wistful "The Old Dope Peddler" ("spreading joy wherever he goes"). Noting that changes in society over the years "have made some once-amusing songs more disconcerting," Lehrer recently acknowledged that "The Old Dope Peddler," originally intended "only as a takeoff on certain sentimental songs," has become "almost chilling."

The success of *Songs by Tom Lehrer* brought a demand for personal appearances, and Lehrer answered the demand. His first professional engagement was at the Blue Angel nightclub in New York City in December 1953, and he did a few other nightclub engagements in New York, Boston, San Francisco, and Los Angeles between 1954 and 1958. Following two years in the Army (1955-57), he gave concerts in large cities and college towns throughout the United States and Canada until 1959. He concertized in England in 1959 and in Australia, New Zealand, and the United Kingdom in 1960.

The 1959 album *An Evening Wasted with Tom Lehrer* was recorded at a concert performance in Cambridge, Massachusetts. On that occasion Lehrer performed, among other songs, the perversely vernal "Poisoning Pigeons in the Park"; "The Masochism Tango" ("You can raise welts like nobody else"); "A Christmas Carol," a merry song about seasonal commercialism; "The Elements," in which the chemical table is sung to the tune of Sir Arthur Sullivan's music for "I Am the Very Model of a Modern Major General"; the torch song "She's My Girl" ("Sharks gotta swim, and bats gotta fly . . ."); and "We Will All Go Together When We Go." The last mentioned offers the comforting prospect of a nuclear holocaust that will leave behind no mourners—"universal bereavement, an inspiring achievement." A studio version of the same songs, under the title *More of Tom Lehrer*, was released simultaneously, but it has since been withdrawn in the United States. *Tom Lehrer Revisited* (Lehrer Records, 1960), a concert version of the songs from *Songs By Tom Lehrer*, has also been withdrawn in the United States. Both *More of Tom Lehrer* and *Tom Lehrer Revisited* are still available in the United Kingdom on the Decca label.

Following his retirement as a performer in July 1960, Lehrer returned to Harvard for five years, completing all the work for his Ph.D. degree except the dissertation. While at Harvard, he taught calculus at the Harvard School of Business (summer 1961), geometry for high school mathematics teachers at the Harvard School of Education (1963-65), and statistics at

Wellesley College (1965). For nine years beginning in 1962 he taught statistics and mathematical models at the Massachusetts Institute of Technology.

In 1964 and 1965 Lehrer wrote for (but did not perform on) the weekly NBC television news satire show *That Was the Week That Was*. In the summer of 1965 he did a sabbatical engagement at the hungry i night club in San Francisco, to try out material and record his last LP, *That Was the Year That Was*. That album, released soon afterward by Warner Brothers Records (which also took over distribution of his other records) on its Reprise label, comprised for the most part songs from *That Was the Week That Was*. Among the cuts on the LP were "National Brotherhood Week" ("It's only for a week, so have no fear,/ Be grateful that it doesn't last all year"); "Smut" ("When correctly viewed,/Everything is lewd"); "So Long Mom" ("I'm off to drop the bomb"), subtitled, "A Song for World War III"; and "Wernher von Braun" ("'Once the rockets are up, who cares where they come down?/That's not my department,' says Wernher von Braun"). The last mentioned is basically about the divorce of science from ethics, as Lehrer recently pointed out. "I have been amused over the years," he said, "at the number of scientists who have enjoyed the song without realizing that it was about them."

The most controversial song on *That Was the Year that Was* was "The Vatican Rag," which mocked the Catholic sacrament of the Eucharist with the lines, "Drink the wine and chew the wafer/Two-four-six-eight/Time to transubstantiate." When Lehrer sang the song in a benefit television performance for educational Channel 13 in New York in 1967, the station was flooded with hundreds of irate phone calls and letters. In the same year, when a seventh-grade public school teacher in Putnam, New York used *That Was the Year that Was* to illustrate satire, the local board of education banned the album, because of "Vatican Rag." (The ban was later rescinded.) A local Lutheran minister asked for the censure of the teacher, and a Catholic priest called the song "sacrilegious, blasphemous, and insulting." In response, Lehrer confessed to poking fun at Catholic ritual, "though not . . . at the religion." Rejecting the charge of sacrilege, he said, "My nomination for a really sacrilegious song is the World War II hit 'Praise the Lord and Pass the Ammunition' . . . which implied that God approves of A killing B but not of B killing A."

While he was editing *That Was the Year That Was* in Los Angeles, Lehrer did another sabbatical engagement there. Also in 1965, he did two engagements in London and his own television special in Canada. The following year he was seen on another TV special of his own in Germany, doing the talking parts in German and the songs in English, and he made several appearances in Norway and Denmark in 1967. In 1971 he made two television appearances in Australia, and between 1968 and 1972 he did fund-raising performances in the United States in behalf of political candidates, including the liberal Democratic Presidential candidate George S. McGovern, and other causes.

Without permanently abandoning his home in Cambridge, Lehrer joined the faculty of Cowell College at the University of California at Santa Cruz in 1971. He was assigned to teach a course on the applications of mathematics to social science, but he also developed a course on the history of the American musical comedy after discovering that his students had no appreciation of such classics of the American theatre as *Oklahoma!* Although Lehrer believes that "we are fortunate today in having among us probably the best lyricist the English language has known" in Stephen Sondheim, he sees a decline in the musical theatre itself over the past fifteen or sixteen years, partly because "there are very few other songwriters around who care about such things as nuance and the challenge of finding a rhyme."

"While grosses and audiences are ever-increasing," Lehrer wrote in the Washington Post (January 3, 1982), "quality, alas, is not. . . . When a good [musical does] happen along, it's usually impossible to tell, because of the now customary and obsessive over-miking. I find this decline sad because I love musicals, having always preferred Oz to Kansas." Because of the dearth of new musicals, producers have resorted not only to revivals of old shows but also to the reincarnation of earlier songwriters, from Duke Ellington and Fats Waller to Noel Coward and Jacques Brel. "Thus it was inevitable . . . ," Lehrer wrote, "that someone would peer into the almost empty barrel and notice me down there."

The "someone" was the British impresario Cameron Mackintosh, who, with Robin Ray, assembled twenty-seven of Lehrer's songs, with the linking patter, into the musical revue *Tomfoolery*. The production opened at the Brighton (England) Festival in May 1980 with a cast of four accompanied by a five-piece band, and it moved to London the following month. A correspondent for *Variety* (June 18, 1980) described the production as "a charming and witty revival of [Lehrer's] special brand of lunacy."

The West End production ran for a year, and there were subsequent productions in South Africa, Australia, Ireland, Hong Kong, and Canada. American productions of the revue opened in New York City in December 1981 and in Washington, D.C. in January 1982. Reviewing the production at the Arena Stage's Kreeger Theatre in Washington, David Richards wrote in the Washington Post (January 8, 1982): "What is now surprising—indeed, winning—about Lehrer's songs is their antic charm. Perhaps the charm was always there under the iconoclasm that once appeared so bold, but Arena's classy production certainly brings it to the fore. . . . What is being played to the hilt is wit, not gall."

Regarding the production at the Village Gate Upstairs in New York City, Clive Barnes of the New York *Post* (December 16, 1981) thought that it added to "Lehrer's hysteria rather than cooling it, as did the British" but that "on the whole this new Gate production is vastly more inventive and energized." Frank Rich of the New York *Times* (December 16, 1981) was ambivalent: "The charm and intelligence of the songs are still in evidence: the lyrics are always dextrous, the pastiche melodies almost always clever. But, with a few exceptions, the bite is gone. . . . What was rude in the days of Eisenhower could almost pass for nostalgia now." A San Francisco production of *Tomfoolery* opened in June 1982.

In his article in the Washington *Post* Lehrer in effect addressed Rich's negative point directly. After alluding obliquely to his renewed popularity among many young people (in large measure through the playing of his records by Dr. Demento, the Los Angeles-based, nationally syndicated disc jockey), he wrote: "True, I find that some of the songs resonate differently in 1982, but whether that's because the world is more infuriating or because I am more easily infuriated, I can't decide."

Lehrer's music and lyrics have been collected in three books: *The Tom Lehrer Song Book* (Crown, 1954), *Tom Lehrer's Second Song Book* (Crown, 1968), and the definitive *Too Many Songs by Tom Lehrer*, subtitled *With Not Enough Drawings by Ronald Searle* (Pantheon, 1981). The last mentioned contains three songs in addition to those from his records; "Silent E" and "L-Y," two of the educational songs he wrote in the early 1970's for the Children's Television Workshop series *The Electric Company;* and "I Got It from Agnes," about venereal disease being passed around a circle of friends ("And just because we really care,/Whatever we get we share.") In his foreword for *Too Many Songs by Tom Lehrer*, Lehrer writes: " 'I Got It from Agnes' is a recently revised version of a song I used to perform in nightclubs in the fifties but did not record because it was what was called in those days a 'party song,' i.e., a bit naughty. Today, of course, even though the revision made it naughtier, its innocence borders on naïveté."

Lehrer noted in his Washington *Post* article the changes that have occurred in the world since his songs were written, one of which is in taste: "I was often accused of bad taste in the 1950's and 1960's, but the songs which prompted that accusation seem positively genial today." As for language, there, too, he observed, almost anything goes now, making the two "hells" to be found in his recordings—the closest he has come to the risqué in language—almost quaint. Verbal taboos have not disappeared, however; they have shifted. "In my youth, for example, there were certain words you couldn't say in front of a girl," he pointed out; "now you can say them but you can't say 'girl.' "

Another change is the decline in literacy, although there is "probably a small cabal . . . out there somewhere" who secretly "practice the subjunctive," in order to preserve it. That decline probably has something to do with the silence of Lehrer's antic muse these past seventeen years, insofar as that decline has deprived him of an appreciative audience. Even more significant has been another change: the disintegration of the liberal consensus. "I would describe myself as a liberal, one of the last," Lehrer told Edward Rothstein in an interview for the New York *Times* (November 27, 1981). "I think the old liberal consensus has broken up, and that was one of the things that made my audience possible. There were a whole group of people who agreed [on clear-cut issues such as the bomb, pollution, and integration]. Issues that have come along since [such as feminism, abortion, and affirmative action] are a lot more complicated. So I am just not sure where I stand about some things anymore. Life was simpler then." Lehrer once used to "pick up the morning paper and giggle [his] way through breakfast," but now he gets "so angry and so scared" that he has to wait until after he eats to read it.

Tom Lehrer is slim and tall (over six feet), has curly hair and sparkling, bespectacled eyes, and prefers casual dress, such as open-collar shirts, sweaters, and jeans. In manner he is gentle and diffident, and the tongue-in-cheek liner notes he writes for his albums are unfailingly, scathingly self-deprecating. Religiously, he classifies himself as a Jewish agnostic. His recreations in addition to piano playing are tap-dancing, watching old movies on television, traveling, and just "puttering and frittering, dawdling and shilly-shallying." He keeps his class load to a minimum because he is having "a good time" and sees "no reason to spoil it all by working," and his lack of teaching tenure (he never completed the thesis for his Ph.D.) worries him not. A bachelor, he lives half the year in his frame house on the Charles River in Cambridge and the other half in a beach house in Santa Cruz. Lehrer told David Hinkley in an interview for the New York *Daily News* (November 29, 1981) that he intends to keep his Cambridge home until his "brain turns completely to Jell-o, at which time [he] will of course move to California full-time." He added that he hopes "to use the subjunctive right up to the end." Lehrer has never married, he told Sandy Rovner of the Washington Post (January 3, 1982), because of his short attention span. "I don't think I could have sat through *Nicholas Nickleby*, let alone marriage."

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Lelouch, Claude

Oct. 30, 1937- French motion *picture director. Address: b. 15 Avenue Hoche, 75008 Paris, France*

Known primarily for his technical virtuosity, visual invention, and unabashedly romantic sensibility, Claude Lelouch, the prolific French film director and producer, might be called the *enfant doux* of the New Wave filmmakers. Spurning the gloomy subject matter and dispassionate style of his compatriots Jean-Luc Godard and Claude Chabrol, Lelouch has chosen instead, in such films as *A Man and a Woman, Live for Life, Cat and Mouse,* and *Robert and Robert,* to offer his audiences tender, poignant, often humorous stories about the vicissitudes of love. As a result, for most of his twenty-year career Lelouch has been a controversial figure, attacked by some critics for his shallowness and sentimentality and just as fervently praised by others for his warmth, compassion, and stylishness. An ebullient optimist with an unbounded passion for the cinema, he once remarked, as quoted in *Filmmakers Newsletter* (March 1974), "I am not trying to make films that will stay in the history of cinema; I only want to amuse the people who will go and see the films tomorrow morning."

Claude Barruck Joseph Lelouch was born on October 30, 1937 in Paris, the son of Simon Lelouch, a Jewish textile manufacturer who had immigrated to France from Algeria, and the former Eugénie Abeilard. Shortly after the outbreak of World War II, Simon Lelouch fled to Algiers to join the Free French forces, leaving his wife and son behind. For the next several years, Claude Lelouch and his mother were constantly on the move. They evaded the Nazis until early in 1945, when they were caught and sent to the concentration camp at Dachau. Three months later, the Allies liberated the camp, and the Lelouch family was reunited.

Claude Lelouch seldom talks about the war years, and he has described his boyhood in postwar Paris as "uninteresting," but it was marked by one grand passion: the movies, an enthusiasm inherited from his father, who was an avid home-movie maker. Lelouch haunted the city's cheap movie houses, spending so many hours there that, as he told Judy Michaelson of the New York *Post* (December 27, 1967), he "got kicked out of six schools for going to the cinema too much." Finally, at the age of thirteen, he bought his own eight-millimeter motion-picture camera at a flea market, and the next year he made a documentary, *Le Mal du Siècle,* which won first prize at an amateur film festival in Courbevoie. Two years later he left the Collège Sainte Barbe to devote himself to filmmaking. Armed with a secondhand camera his father had bought for him, Lelouch visited the United States in the mid-1950's, where he shot two short documentaries, *U.S.A. en vrac* ("U.S.A. Pell-Mell") and *Une ville pas comme les autres* ("A City Unlike the Rest"), and shortly thereafter, the Soviet Union, where he used a concealed camera to film the short *Quand le rideau se lève* ("When The Curtain Rises"). During these years he also worked as a free-lance news cameraman, covering, among other things, the Hungarian uprising and the Suez crisis.

Drafted into the French army in 1957, Lelouch was assigned to its film unit. During his twenty-eight-month tour of duty, he made ten military training films, including the feature-length *S.O.S. Hélicoptère*. Upon his discharge from the army, in 1960, he founded his own production company, Les Films 13, and with financial backing from his family, made his first commercial feature, *Le propre de l'homme* ("The Right of Man," 1960), which he wrote, directed, produced, and starred in, along with his companion of the time, the actress Janine Magnan. A rather sardonic comment on love, the film was a critical and commercial failure, and Lelouch later destroyed all the prints. With Les Films 13 virtually bankrupt, Lelouch made commercials and short films on a commission basis and, in a period of two years, turned out more than 200 "Scopitones," two- and three-minute film clips designed to accompany recordings played on jukeboxes equipped with tiny movie screens.

By 1962 Lelouch had raised enough cash to finance *L'amour avec des si . . .* ("Love With Ifs," 1962), a Hitchcockian tale of suspense that was a commercial failure in France, but did surprisingly well at the box office in Scandinavia, Italy, Germany, and Japan. Lelouch's next film, *La femme spectacle,* a grim, documentary-style study of the dehumanization of women in the Parisian *demi-monde,* was banned by French censors before its release. His follow-up effort, *Une fille et des fusils* ("A Girl and Guns," 1964), was a tragicomedy about four working-class Parisians who, inspired by American gangster movies, decide to become master criminals. A modest success in France, the film won the prize for best direction at the Mar del Plata (Argentina) festival in 1965. It was released in the United States two years later, under the title *To Be a Crook*, to mixed reviews. Lelouch completed work on a second comic gangster film, *Les grands moments*, in 1965, but it was never released.

Discouraged by his failure to achieve financial success or critical recognition with his first five features, Lelouch drove to the coastal resort town of Deauville in September 1965 for a few days of rest and contemplation. One day, while taking a solitary walk on the beach, he noticed a woman playing with a little girl. In imagining their backgrounds, he suddenly saw the outline of the story that was to become *Un homme et une femme* (A Man and a Woman, 1966). The deceptively simple plot revolves around a young widow and widower who meet only because their children attend the same boarding school. They fall in love, then separate because the woman cannot break her attachment to her dead husband, and finally reunite in a conventional happy ending. But for Lelouch, *A Man and a Woman* was more than "a simple love story." As he explained to Jane Margold in an interview for the New York *Post* (December 28, 1967), "It was a film about the problem of death. We idealize dead people. . . . I wanted people to think about the influence that the dead—those we've truly loved—have on the living."

Lelouch shot most of *A Man and a Woman* through a telephoto lens, a technique that highlights the central figures, but blurs the background, giving an almost impressionistic effect. To underline the characters' changing moods and feelings, he photographed some scenes in color, others in black and white or sepia. Francis Lai's sentimental score further enhanced the romantic atmosphere. To create a feeling of unaffected spontaneity, Lelouch employed a unique directorial technique: he wrote out complete dialogue for every scene but gave his leading actors—Anouk Aimée and Jean-Louis Trintignant—only their own lines, not those of the other players, thus forcing them to listen and react to each other with genuine interest and surprise.

Because of his unimpressive track record as a director, Lelouch had to go into debt to raise the $100,000—a modest sum, even by mid-1960's standards—that he needed to make *A Man and a Woman*. Fortunately for him, he had the foresight to retain all rights to the picture, except for the American distribution rights, which he sold to Allied Artists in return for help in financing the production. The first hint of the film's box-office potential came at the 1966 Cannes Film Festival, where it shared the top prize with the Italian film *Signore e Signori* (*"The Birds, the Bees and the Italians"*). When it opened in Paris a few weeks later, it was an enormous hit. Similar success greeted its release in the United States and in other countries. By 1969 it had grossed more than $20,000,000 worldwide, including $6,000,000 in the United States. Motion picture reviewers, however, were divided over its artistic merits. Practically all praised Lelouch's visual virtuosity and the compelling performances of Mlle. Aimée and Trintignant, but many, including Bosley Crowther, the dean of the New York film critics, complained that its slick cinematic technique and lush musical score did not compensate for its hackneyed plot and flat, synthetic characters. Nevertheless, *A Man and a Woman* won Oscars in 1967 for best foreign film and for best screenplay written directly for the screen, and a number of international motion picture awards.

The success of *A Man and a Woman* gave Lelouch a financial and artistic independence enjoyed by few young filmmakers. Since then, in a series of highly personal films, he has developed something approaching a repertory company, frequently using the same actors, and almost always working with Pierre Huytterhoeven, his longtime coscenarist, Jean Collomb, the cinematographer, and Francis Lai. *Vivre pour vivre* (*Live for Life*, 1967), Lelouch's follow-up to *A Man and a Woman*, is, in many ways, a complement to it. It concerns a philandering, middle-aged television correspondent (Yves Montand) who takes up with a vivacious, young American (Candice Bergen), then drops her and attempts a reconciliation with his wife (Annie Girardot). Although a hit in Europe, it failed to attract audiences in the United States despite its nomination for an Academy Award as the best foreign film of the year.

Perhaps responding to those critics—most of them writers for highbrow cinematic journals—who had denounced his films as little more than pretty valentines, Lelouch tackled the controversial subject of capital punishment in *La vie, l'amour, la mort* (*Life, Love, Death*, 1968), the grim history of a factory worker, portrayed by the superb character actor Amidou, who is sentenced to be guillotined for the murder of three prostitutes. As detailed as a *roman policier*, the film follows the case from the initial police investigation of the crimes through the prisoner's long wait on death row to his harrowing execution. "I tried to show the suffering of a condemned man . . . ," Lelouch said, as quoted in Guylaine Guidez's book *Claude Lelouch* (1972). "When a man knows he is going to lose his life, that unleashes in him a series of traumas, and one can immediately see that the man dies well before the hour of his execution." Critics, both at home and abroad, found Lelouch's plea for the abolition of capital punishment, which one of the characters described as "a secret slaughter in a dirty courtyard," to be extremely powerful.

Having demonstrated that he could make a socially relevant film, Lelouch returned to his preferred subject—the human failings that so often complicate love—in *Un homme qui me plaît* (*Love is a Funny Thing*, 1969), an analysis of the nature of seduction. Photographed on location in the United States, it tells the story of an actress and a composer, played, respectively, by Annie Girardot and Jean-Paul Belmondo, who meet on a film set and begin an affair. They eventually decide to leave their respective spouses, but the composer has a last-minute change of heart. The film, which opened in New York City in March 1970, was Lelouch's most popular release in the United States since *A Man and a Woman*. Reviewers were virtually unanimous in their praise for the poignant, witty screenplay and the mature, understated performances of Miss Girardot and Belmondo. Many also commented favorably on Lelouch's device of using the film-within-a-film to comment wryly on his own work as well as on the lives of his characters.

Lelouch's next three projects concentrated on comedy and social satire. The first, *Le Voyou* (*The Crook*, 1970), starred Jean-Louis Trintignant as a lawyer-turned-criminal who masterminds the kidnapping of a bank teller's son, then persuades the bank manager to pay $1,000,000 ransom to maintain the bank's public image. *Smic, Smac, Smoc* (1971) was an experiment intended to prove that films could be made quickly and cheaply. Shot in eight days on a budget of $30,000, it relates the adventures of three working-class friends on an uproarious holiday among the rich in St. Tropez. In *L'aventure, c'est l'aventure* (*Money Money Money*, 1972), five inept but inspired crooks, realizing that big money could be made by exploiting international political turmoil, kidnap for ransom an odd assortment of world figures, including a Swiss ambassador, a Marxist revolutionary, and the Pope. Of the three, only *Money, Money, Money*, a delightful diversion that displayed to good advantage Lelouch's skill as an editor as well as his talent for coaxing fine performances from an ensemble of actors, won critical approval.

After completing work on *La bonne année* (*Happy New Year*, 1972), a tongue-in-cheek caper film about a jewel thief who falls in love with a liberated woman, Lelouch moved on to his most ambitious work to that date, *Toute une vie* (*And Now My Love*, 1974). As he explained to Jay Craven in an interview for *Filmmakers Newsletter* (March 1974): "I made films in order to make the money to produce this film, because if I did not produce this film myself, I never would have found a producer who would do it. And I knew that fifteen years ago. So everything I have done up until now has been for the purposes of making this movie." Originally planned to cover "all the great events," to use Lelouch's words, of the twentieth century as they touched the lives of two families, the film's epic scope was narrowed considerably before its release in the United States. In its final version *And Now My Love* traces the life histories of two foreordained lovers (Marthe Keller and André Dussollier) who do not even meet until the final three minutes of the two-hour film. Except for its visually varied texture, the film failed to attract much critical support, with most reviewers dismissing it as simplistic, superficial, and overlong.

Lelouch's next two films, *Mariage* ("Marriage," 1974), a story about conjugal ups and downs, and *Le bon et les méchants* ("The Good and the Bad," 1975), a study of collaborationists and resistance fighters during the German occupation of France, have not, to this date, been released commercially in the United States. *Si c'était à refaire* (1976), starring Catherine Deneuve as a woman trying to resume her life after sixteen years in prison, was not seen in the United States until 1981, when it was distributed under the title *A Second Chance*. Even *Le chat et la souris* (*Cat and Mouse*, 1975), arguably Lelouch's most accomplished film in a decade, was shelved for three years before it was released in the United States. A whimsical and sophisticated thriller about a detective (Serge Reggiani) who falls in love with his number-one murder suspect (Michèle Morgan), the film proved to be as popular with American moviegoers as it had been with their European counterparts.

Following the disappointing failure of *Un autre homme, un autre chance* (*Another Man, Another Chance*, 1977), an insubstantial English-language Western whose story line resembles that of *A Man and a Woman*, Lelouch rebounded with *Robert et Robert* (1978), a warm-hearted, slightly melancholy comedy about a pair of born losers (Jacques Villeret and Charles Denner) who meet at a computer dating service and form a friendship that changes the direction of their lives. Using the profits from the successful *Robert et Robert* as seed money, Lelouch began work on an expensive, long-delayed project, *Les uns et les autres* ("The Ins and the Outs," 1981), retitled *Bolero* for its 1982 American release. He raised the rest of the production budget by striking a deal with a French television network that agreed to coproduce the projected six-hour film in return for the right to broadcast it as a miniseries. *Bolero* follows the fortunes of four musically talented families—one French, one American, one Russian, and one German—from the 1930's to the present. Lelouch originally planned to shoot the film entirely without dialogue, telling the story solely with images, music and dance, and as it turned out, the three-hour version released in France and the United States actually had only about twenty minutes of dialogue. As he explained in a souvenir program note, "What's most important about [*Bolero*] is the spectacle, the show, entertainment. That's what it takes to make people dream, to make them believe that somewhere out there there's a better world." Although a smash hit in France, *Bolero* generated so little excitement at the box office in the United States that it dropped out of sight within a matter of weeks.

Claude Lelouch has contributed segments to two documentaries: *Loin du Vietnam (Far From Vietnam,* 1967), an antiwar propaganda film; and *Visions of Eight* (1973), a visual record of the 1972 Olympic Games seen through the camera-eye of eight internationally acclaimed directors. Lelouch contributed the thematic episode "The Losers." He also directed, with François Reichenbach, *Treize jours en France* (*Challenge in the Snow,* 1968), a documentary about the 1968 Winter Olympics in Grenoble, France, and he has made a number of short subjects. Most recently, he has been working on a film about the love affair between Edith Piaf and Marcel Cerdan.

Over the past decade, Lelouch has devoted some of his time and energy to attempting to solve the structural problems in the film industry, among them the obstacles encountered by young, unknown directors in getting their films financed and the inadequate and inefficient distribution system for foreign films in the United States. Since its establishment, his production company, Les Films 13, has produced or co-produced more than twenty features by novice directors. In 1981 Lelouch set up his own distribution company in New York City to market his films and those of other hard-pressed French directors. He also owns two unique establishments for film buffs and motion-picture professionals: Club 13, a combination workshop and social center in Paris, and a "cinema spa" in Deauville, where guests can screen films from an extensive library.

A man of average height and compact, athletic build, Claude Lelouch has chestnut-brown eyes, short-cropped, crinkly black hair, and a square, boyish face. He is fond of sports, especially tennis, but his absorption in his work leaves him little time for other pursuits. In his few free hours, he usually goes to the cinema, sometimes seeing as many as three films in a day. Among his favorite filmmakers are Charlie Chaplin, Orson Welles, Federico Fellini, and Milos Forman. He is also an admirer of Woody Allen, whom he once described as a modern-day Chaplin because of his affinity for characters that are, in Lelouch's words, "neurotic, insecure, generous and full of life." Lelouch's marriage, on November 20, 1968, to Christine Cochet, a model and actress, ended in divorce in June 1972. He has two children from that union, Simon and Sarah. The director has an apartment in Paris and a country house.

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Lewis, Drew (Andrew Lindsay, Jr.)

Nov. 3, 1931- United States Secretary of Transportation. Address: b. Department of Transportation, 400 7th St. SW, Washington, D.C. 20590

When Drew Lewis was sworn in as Secretary of Transportation in President Ronald Reagan's Cabinet in January 1981, he undertook the responsibility of making the key federal decisions affecting travel, transport and safety in the nation's skies and on its highways, rails, and waterways. A millionaire management consultant who specialized in reviving failing companies, Lewis was a power in Pennsylvania politics for many years before he became a key Reagan campaign aide in 1979. In his Cabinet post, consistent with his philosophy that transportation should be "pay-as-you-go," he has cut the AMTRAK railroad system's budget from $1.1 billion to $735,000,000 and worked to divest the government of the Conrail freight line in the Northeast. In similar manner, he has trimmed federal operating subsidies to urban mass transit systems and begun to shift more of the responsibility for bridges and highways to the states. His greatest triumph during his first year in office was his hard-line handling of the air traffic controllers' strike. After the striking controllers' jobs were terminated, the Federal Aviation Administration, which is under his jurisdiction, kept air traffic moving while training controllers and rebuilding the system.

A moderate conservative with a reputation for close executive-branch team-playing, adroitness as a lobbyist on Capitol Hill, and an ability to solve big problems while delegating the minutiae to others, Lewis came in second, just behind Treasury Secretary Donald Regan, for competence among Reagan Cabinet members in a poll of Washington insiders conducted by *U.S. News and World Report* (July 27, 1981). "I'm not an idea man," he has said, "but I'm effective in evaluating other people's ideas."

Andrew Lindsay Lewis, known as Drew from earliest childhood, was born on November 3, 1931 in Philadelphia, Pennsylvania, the son of Andrew Lindsay Lewis Sr., the owner of a trucking company, and Lucille (Bricker) Lewis. He grew up on a farm north of Philadelphia, in the same rural community with Richard S. Schweiker, the Secretary of Health and Human Services in the Reagan Cabinet. Although Lewis was five years younger than Schweiker, the two boys were close friends, trapping muskrats together and belonging to the same Boy Scout troop. They also attended the same Sunday school, at the local Schwenkfelder church. An ecumenical-minded Reformation sect from Germany, sometimes compared to the United Church of Christ, the Schwenkfelders in the eighteenth century settled in the Philadelphia area, where for a long time they followed some of the customs of the Quakers and Mennonites, especially in such externals as dress. There are today a total of five Schwenkfelder churches, comprising about 2,700 members, and all are within the greater Philadelphia and Allentown areas in Pennsylvania. Rev. Jack Rothenberger, the senior minister at the Central Schwenkfelder Church in Worcester, Pennsylvania told Tom Masland of *People* (March 23, 1981) that he was troubled by then President-elect Reagan's rapport with right-wing groups like the Moral Majority until he "picked fine people like Dick and Drew for the Cabinet."

Lewis received a B.S. degree in economics at Haverford (Pennsylvania) College in 1953 and a master of business administration degree at the Harvard Graduate School of Business in 1955. (Thirteen years later he took postgraduate courses at the Massachusetts Institute of Technology.) He began his business career in utilities contracting, rising from foreman and job superintendent to production manager and director of Henkels & McCoy, Inc. of Blue Bell, Pennsylvania between 1955 and 1960. He dealt with his first strike in August 1955, when he was supervising the construction of a communications station in the Azores and the electricians suddenly walked off the job; catching a military plane to Madrid, he hired sixteen Spanish electricians, who completed the project for him.

From 1960 to 1969 Lewis was with American Olean Tile, Inc., as director of marketing and vice-president in charge of sales, and in 1969 he became vice-president and assistant to the chairman of Olean's parent company, National Gypsum, in Buffalo, New York. Hired for the purpose, Lewis in the early 1970's turned around the declining operations of two major national corporations: the Simplex Wire and Cable Company, of which he was president and chairman of the board from 1970 to 1972, and the personnel placement firm of Snelling & Snelling, Inc., of which he was president and chief executive officer from 1970 to 1974. In 1975 he launched his own financial and management consulting firm, Lewis & Associates, in Plymouth Meeting, Pennsylvania.

In addition, Lewis was a director of Henkels & McCoy, Inc., the Tamaqua Wire and Cable Company, and the Provident National Corporation, among other companies. Shortly after he became one of the two trustees in bankruptcy of the Reading Railroad in 1971, he suggested the development of a private-enterprise-oriented group of four bankrupt small railroads, including the Reading. Following the rejection of his idea by government planners, he helped to guide the Reading to its absorption into the federally subsidized Consolidated Railroad Corporation, commonly called Conrail, the original nucleus of which was the reworked bankrupt Penn Central Transportation Company. Lewis was also a trustee of the Reading's non-railroading successor, the Reading Corporation Company, which has interests in real estate, coal, and interstate trucking.

Meanwhile, Lewis was rising in politics. He had entered state politics as a Republican committeeman in his home county of Montgomery, Pennsylvania in 1960, and by the time he became the chairman of the Republican state finance committee in Pennsylvania eleven years later he was regarded as an influential political power broker. He was a delegate to the Republican national conventions of 1968 and 1972, and he managed Richard Schweiker's successful campaigns for the House of Representatives and all but one of his campaigns for the Senate. The one he missed was in 1974, when he was preoccupied with his own race for governor of Pennsylvania against Democratic incumbent Milton Shapp.

In an article he wrote for *Nation's Business* (September 1974) when he was running for governor, Lewis said that "to every extent possible" he supported "the concept of local control over local affairs." He explained: "I recognize that in some matters you have to have regional planning—in transportation and environmental controls, for example—but I think there has been too much centralization of government on both the state and national levels. Everything is on a computer. You have all the same people you had before, plus the computer, but you have nobody who knows what's going on out in the local areas." When Lewis, with 47 percent of the vote, lost to Shapp, many observers attributed his loss to a Watergate backlash, and Lewis himself commented, "I was moving up in the polls, but then [President Gerald R.] Ford pardoned Nixon, and from that day on, I didn't pick up a single vote."

Soon after Lewis emerged as the manager of Ford's Presidential primary campaign in Pennsylvania in 1976, Ronald Reagan named Schweiker as his prospective running-mate. Schweiker implored Lewis to switch sides, but Lewis held firm to his commitment to Ford and delivered him ninety-three delegates. Ford considered Lewis's loyalty the decisive factor in his victory over the Reagan challenge at the Republican National Convention in Kansas City; Reagan was so impressed with Lewis' tenacity that he recruited him for his own campaign in the next Presidential go-round, in 1980.

Beginning his work for Reagan as an assistant campaign manager and deputy chairman of the Republican National Committee in 1979, Lewis engineered a Pennsylvania campaign that garnered most of the delegates while relinquishing the preference primary to George Bush in 1980. He helped persuade Reagan to choose Bush as his running mate and to debate President Jimmy Carter, the Democratic incumbent, and he led the successful fight against a conservative attempt to oust Bill Brock as national GOP chairman. "He was a very effective bridge," Brock later said, referring to Lewis' roles as deputy chairman of both the Reagan-Bush committee and the Republican National Committee. Another Reagan aide observed, "Lewis is a rarity in modern day politics. He'll tell the boss what's good for him, not what he necessarily wants to hear. I'm sure at times it has been very lonely for Drew, but he has saved Reagan from making some costly mistakes. Reagan owes a lot to him."

Lewis' acceptance of Reagan's nomination of him as Secretary of Transportation meant a drop in his annual income from $500,000-plus to $69,630. In the Senate confirmation hearings in January 1981, Lewis stresed his belief that government had arrived at a "point of diminishing returns" with regard to regulation. Confirmed without dissent on January 22, 1981, he was sworn in as the nation's seventh Secretary of Transportation on January 23, 1981.

At the Department of Transportation, Lewis quickly took command of a bureaucracy with a budget of $22 billion and a staff of 68,800 employees in eight administrations, including the Federal Aviation Administration, the Federal Highway Administration, the Federal Railway Administration, and the Urban Mass Transportation Administration. Putting the beleaguered auto industry first on his agenda, Lewis on January 28, 1981 announced that he would head a Cabinet-level task force to look at the causes of the industry's huge and worsening losses in the face of foreign competition and to decide what steps the government might take to help.

One step, the task force decided, was to ease up on costly, hobbling federal regulations where possible. Accordingly, Lewis on February 9, 1981 proposed a one-year delay in the implementation of a controversial crash-protection standard, partly in order to "give us time to review the overall regulation." According to that standard, full-sized cars would have had to be equipped with air bags that automatically inflate on impact beginning with 1982 models, and the device would have been required in smaller cars beginning with 1983 models. Explaining that car sales were "seriously stunted by inflation and high interest rates," Lewis said that forcing auto manufacturers to install the costly safety gear "would aggravate those problems." Alluding to the fact that Japanese manufacturers do not build large cars, he pointed out that starting with the full-sized autos would discriminate against domestic manufacturers. "The rule now on the books," he said, "requires American manufacturers to invest capital to meet the terms of the standard several years before foreign firms must comply." Later in the same month he assured the National Automobile Dealers Association that he did not intend to issue any new auto safety standards for the next four years.

Another possible step was a curb on imports from Japan, which had sold 1,900,000 cars in the United States in 1980. On the task force Lewis was surrounded by antiprotectionists, but he succeeded in out-arguing such free-traders as Murray L. Weidenbaum, David Stockman, the director of the Office of the Budget, and Donald Regan, the Secretary of the Treasury, in favor of a voluntary three-year reduction of approximately six or seven percent in Japanese imports in order to give American manufacturers breathing room for retooling small-car production. In a press conference on March 23, 1981 Lewis pointed out that, as an alternative to the mandatory quotas that Congress was threatening to impose, a voluntary import limit was "in their [the Japanese manufacturers'] best interests."

In his first crisis in office, Lewis forestalled a nationwide walkout by the Air Line Pilots Association (ALPA) on March 2 by promising the pilots a reexamination of the issue of crew size. On that occasion he explained to the press that a Presidential panel would determine within 120 days whether airliners can be flown as safely with two members in the cockpit as with three. His reasonable attitude mitigated the antagonistic relationship that had developed between the former head of the Federal Aviation Administration, Langhorne M. Bond, and both the pilots and the air traffic controllers, and Lewis thus gained the support of ALPA in his later wrangle with the Professional Air Traffic Controllers Organization (PATCO).

The 16,412-member PATCO had been one of the few unions to endorse the Presidential candidacy of Ronald Reagan, after Reagan signed an agreement to address himself to controllers' problems if he were elected. Reagan did not specify details, but the pressure under which controllers, especially those at large airports, worked was well known, leading to an extraordinarily high rate of nervous breakdowns, alcoholism, and early retirements. Contributing to the pressure were, in many cases, less-than-ideal equipment and poor communication with the FAA, the controllers' employer.

Just as well known was the controllers' pay, averaging $33,000 a year. In pressing for a $10,000 across-the-board raise, the union clouded its legitimate demands for shorter working hours and the like and lost the sympathy of the public. Lewis personally took charge of the talks with PATCO in June 1981, negotiating a three-year contract that would have given the controllers a $40,000,000 settlement including an across-the-board salary increase of $4,000. PATCO President Robert E. Poli considered the agreement "fair," but the membership rejected it by a 20-1 margin. At a news conference on July 31, Poli issued an ultimatum: if the government did not agree to PATCO's principal demands, the controllers would walk out on the morning of August 3. When Poli denied the government's request for a seven-day extension of the deadline, the government upped its offer to $50 million, under certain conditions, which Poli spurned. As Reagan's spokesman, Lewis warned that there would be no amnesty and no further talks in the event of a strike.

When some 12,000 controllers walked off their jobs on August 3, in a strike violating statutory law, court injunctions, and their personal oaths, President Reagan announced that they would be fired if they did not return to work within forty-eight hours. About 1,000 obeyed the order. The jobs of the others were terminated, and Lewis and his subordinates undertook the task of maintaining emergency air traffic control while rebuilding the system. Accelerated training courses were begun at the FAA Academy in Oklahoma City; 3,000 supervisors and 2,000 controllers borrowed from the armed forces went to work in airport towers; and fifty small airports were shut down temporarily. In an interview in *U.S. News and World Report* (August 24, 1981), Lewis estimated that it would take about two years to reconstruct the system, but he insisted that in the meantime the airways were safer than before, "in major part because of reduced density," and John J. O'Donnell, chief of the 33,000-member ALPA, upheld his claim. A Gallup poll indicated that the American public endorsed the Administration's unyielding stand against PATCO by a ratio of nearly 2-1.

Although Lewis hopes to raise $5 billion a year in new federal fuel taxes and other fees for the purpose of salvaging the deteriorating interstate highway system and financing new public transit, generally and in the long run he wants a phasing out of federal subsidization. While he does not intend to be remembered as "the guy who killed the railroads," he believes that, with the possible exception of such stretches of track as the Northeast (Boston-Washington) corridor, buses and planes are more cost-efficient than trains, and that railroad buffs should pay more for what he considers the luxury of traveling long distances by Amtrak. That belief is part of his general view that more of the cost of running the American transportation system, including roads, should be shifted from taxpayers to users. "We believe," he said, as quoted in *Nation's Business* (December 1981), "that the government's proper role is to create the economic climate within which the states can plan and carry out their transportation programs, and within which the operators of transportation can supply the public demand—at the lowest possible cost to the taxpayer."

Drew Lewis, a short, trim, affable man with an easy manner, arrives at his desk at 7:30 A.M. and usually leaves at 6:30 P.M., carrying a briefcase full of reading material. His friendly, nonchalant air belies a keenness in quickly sizing up problems and deciding what to do about them. Lewis, who rejected an opportunity to run for the Senate when Richard S. Schweiker decided not to seek a third term, explained "I prefer being an administrator." His wife, Marilyn S. (Stoughton) Lewis, to whom he was married on June 1, 1950, is now serving her second term in the Pennsylvania legislature. The Lewises have three grown children, Karen Stoughton Sacks, Russell Shepherd, and Andrew Lindsay IV. Another child, Andrew Lindsay III, died in infancy of pneumonia. The couple like to bicycle, jog, and, whenever possible, return to their 130-acre farm, "Lilliput," near Schwenksville, Pennsylvania, where they raise turkeys, Herefords, donkeys, and goats and collect antiques. A licensed pilot with an air strip on his farm, Lewis finds flying tension-breaking, and he also regards pulling weeds in his vegetable garden as "the best therapy going." The Transportation Secretary, who directed a Sunday school program for many years, is president of the 1,372-member Central Schwenkfelder Church in Worcester, near his farm.

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Lloyd Webber, Andrew

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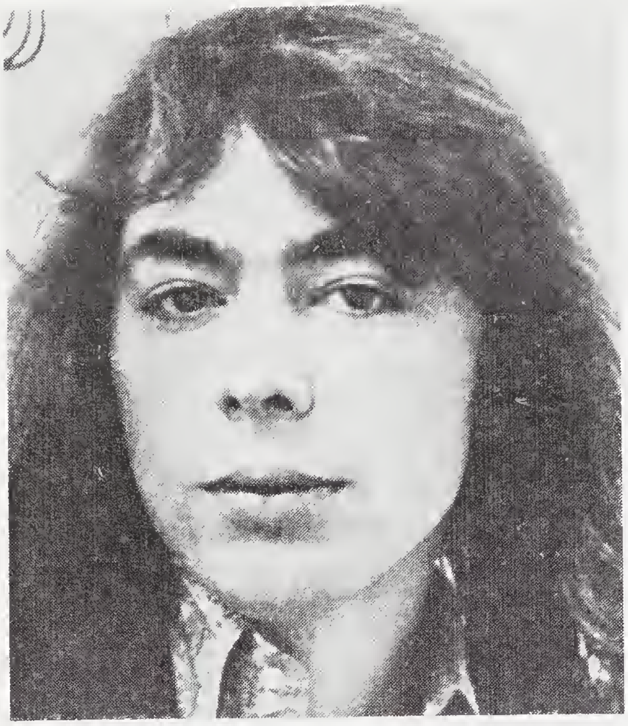
Transcending his classical training, Andrew Lloyd Webber is an eclectic composer who has combined elements of folk song, rock 'n' roll,



Andrew Lloyd Webber

the English music hall, and other musical genres into works of dramatic force and popular appeal for the contemporary musical theatre. Although his two best-known works—the youth-oriented rock opera *Jesus Christ Superstar* and the award-winning musical *Evita,* both written in collaboration with lyricist Tim Rice—have provoked controversy, they have made him one of the most widely acclaimed celebrities among younger contemporary composers. In the spring of 1982, two of his creations, *Evita* and his earlier *Joseph and the Amazing Technicolor Dreamcoat,* were being performed on Broadway, and a third production, *Cats,* opened there in October of that year.

Andrew Lloyd Webber was born in London, England on March 22, 1948 into a musical family. His father, William Southcombe Lloyd Webber, is a composer and the director of the London College of Music. His mother, the former Jean Hermione Johnstone is a teacher of piano, and his younger brother, Julian, is an accomplished cellist. As a child, Lloyd Webber played French horn, violin, and piano. His fascination with musical theatre began when, at the age of eight, he staged productions of American shows in a toy theatre in his home, and at nine he published a suite of his own composition. His eclecticism was encouraged by his father, a man of wide-ranging musical tastes. "He bought me my first rock and roll record . . . ," Lloyd Webber told Robert Palmer of the New York *Times* (February 10, 1982). "I was brought up to believe that music was just music, that the only division within it was between good music and bad." His "absolute idol" was Richard Rodgers, he has recalled.

After attending Westminster School in London, Lloyd Webber went to Magdalen College, Oxford for a year and then transferred in about 1965 to the Royal College of Music. While still in college, he composed his first full-length dramatic production, "The Likes of Us," about a Victorian philanthropist, Dr. Bernardo, for which Timothy Rice, a record producer, wrote the lyrics. Although their first joint venture was never produced, their second proved more successful. *Joseph and the Amazing Technicolor Dreamcoat,* written in 1967 at the request of a schoolmaster friend, was first performed in March 1968 by the choir of St. Paul's Junior School in London. Unknown to the young collaborators, the father of one of the school's students was a music critic with the London *Sunday Times;* his favorable review led to a public concert version in Westminster Central Hall, and later to other public performances. Eventually the musical was expanded from its original twenty-five minutes into a ninety-minute, two-act production.

Based loosely on the Biblical story of Joseph and his brothers, the show boldly mixed French café music, calypso, country, and jazz. Most noticeable, however, was the use of rock music forms, which gave the Biblical tale a fervent, if anachronistic, gusto. Its most popular songs included "One More Angel in Heaven," described by Lloyd Webber as a "new rock Western," and "Song of the King," sung by a rock-idol Pharaoh as a tribute to Elvis Presley.

Since *Joseph* was originally conceived as a school musical, its reputation spread mainly through academic circles. Its first American showing was in May 1970 at the College of the Immaculate Conception in Douglaston, Long Island, and since then it has been often revived in schools throughout the world. Professional productions have included performances by the Young Vic at the 1972 Edinburgh Festival, American runs in Washington, D.C. and at the Brooklyn Academy of Music and, since 1973, traditional Christmas performances in London's West End. A television version was aired in 1972, and in that same year the Music Corporation of America brought out an album of the score. It was not until 1981, however, that the show was presented in its definitive version on the New York stage.

If *Joseph* demonstrated that the Lloyd Webber-Rice team could produce an engaging piece of cult theater, their next work, *Jesus Christ Superstar,* proved their commercial potential beyond expectations. A vastly popular and extremely controversial work, it demonstrated that popular music and classical form, far from being incompatible, were capable, in the right combination, of commanding wide public attention.

The "rock opera" began not as a stage play, but as a recording. Unable to interest a stage producer in the work, Lloyd Webber and Rice put together a demonstration disc for Decca. The company released it in the form of a two-record album, which Lloyd Webber and

Rice then publicized in a series of slide-show concerts and in churches. Although the reception in England was lukewarm, the American response, beginning with a November 1970 concert at St. Peter's Lutheran Church in New York City, was overwhelming. As Christian revivalism reinforced the hippie phenomenon among America's young, record sales skyrocketed, and by the time the Broadway staging was ready, the album had sold nearly 3,000,000 copies. Aware of its potential, Robert Stigwood obtained the production rights to *Jesus Christ Superstar* and signed Lloyd Webber and Rice to ten-year contracts. Advance sales for the New York opening were in excess of $1,000,000, prompting Mel Gussow of the *New York Times* (October 12, 1971), to call *Jesus Christ Superstar* "probably . . . the most presold musical in Broadway history."

Preceded by a successful run in Pittsburgh and by several unauthorized productions around the United States, *Jesus Christ Superstar* opened at Broadway's Mark Hellinger Theatre on October 12, 1971 to mixed reactions. Most reviewers acknowledged the writers' imagination and daring, but many criticized the eclectic musical style, and some found the use of rock idioms in a play about Jesus inherently irritating. Tom O'Horgan's ribald staging came in for special attack: such innovations as having Herod appear as a "drag queen" and having the singers miked for extra volume seemed, to many traditionalists, affronts to both dramatic and religious decorum. Even Hubert Saal, who in a *Newsweek* (November 16, 1970) review of the recording had called Lloyd Webber's musical eloquence "dazzling" and who had praised his "boundless store of melody," conceded that a rock treatment of the Passion might be construed as a "double-barreled provocation."

From its first Broadway performance, the play was attacked by religious groups. Christian pickets expressed dismay that the agnostic version of Jesus' life denied his divinity, that it hinted at a carnal relationship between Jesus and Mary Magdalene, and that it ennobled the treachery of Judas. Jewish groups, on the other hand, alleged that Lloyd Webber and Rice had resurrected the "Christ-killer" image of the Jews. The American Jewish Committee and the Anti-Defamation League of B'nai B'rith were among the influential groups that excoriated the work.

Although Lloyd Webber admitted that he found some of director O'Horgan's effects "vulgar," he was puzzled by the resistance to his presumably "rock-inspired" score. "Actually," he told *Newsday*'s Leo Seligsohn (July 12, 1973), "it's no more rock than Stravinsky. What we were trying to do was find a new idiom, a new style we could use to communicate." Even more puzzling, both to Lloyd Webber and to his lyricist, were the religious objections. "Only a moron or a gorilla," Tim Rice told the *New York Times*' Guy Flatley (October 31, 1971), "could say that Christ and Mary had an affair." Both members of the writing team emphasized their Anglican upbringing, and Lloyd Webber, while conceding that he was agnostic, asserted that the point of the play was to raise unanswered questions about "one of the great figures of history." As for the charges of anti-Semitism, Lloyd Webber complained to Flatley: "This whole silly thing just isn't worth talking about. . . . The priests represent the establishment. They're establishment people, not Jewish people."

Before closing on Broadway on June 30, 1973 after 720 performances, *Jesus Christ Superstar* had garnered five Tony nominations and earned Lloyd Webber a Drama Desk Award as the most promising composer of the 1971-72 season. Concurrently with its Broadway run, road company productions, organized by Stigwood, were presented on the West Coast and in Great Britain, France, West Germany, Italy, Denmark, and Australia. Its eight-year London run made it the longest-running musical in British theatre history. Altogether, the show has been presented in twenty-two countries.

In an apparent effort to counteract charges of anti-Semitism, Lloyd Webber and Rice engaged Norman Jewison, the director of *Fiddler on the Roof*, to direct the motion picture version of *Jesus Christ Superstar* on location in Israel. Released by Universal in the summer of 1973, the movie fared poorly at the box office, and despite some praise for the performances of the black actor Carl Anderson as Judas and of Yvonne Ellman as Mary Magdalene, it was roundly scored by critics for the same supposed "excesses" that had characterized the play. The *Washington Post*'s critic Gary Arnold (June 29, 1973) denounced the film as a "pop atrocity" and a "work of kitsch" and claimed that it was based on "one of the worst scores and librettos in the annals of the musical theatre." Writing in *New York* (July 10, 1973), Judith Crist noted that the musical had been "first-rate as a sixty-five minute record album" but had become "increasingly banal" with its expansion into a two-hour motion picture. But despite the film's failure, the stage version prospered worldwide. By the end of the 1970's the earnings from *Superstar*—including recordings, concerts, stage productions, and the motion picture—had exceeded $150,000,000.

Although he was preoccupied with *Jesus Christ Superstar* in the early 1970's, Lloyd Webber managed to find time to write the scores for two Columbia films—the thrillers *Gumshoe* (1972) and *The Odessa File* (1974)—and to create a new musical based on the works of the English humorist P. G. Wodehouse, whose famous character Jeeves is the quintessence of the plucky English butler. After conferring with Wodehouse at his Long Island home in 1973, Lloyd Webber contacted the British playwright Alan Ayckbourn, who agreed to do the lyrics. The result, *Jeeves*, completed in 1975, was produced in London and had a run of only forty-seven performances.

Collaborating again with Tim Rice, Lloyd Webber next composed *Evita*, a work of great dramatic complexity which surpassed even *Jesus Christ Superstar* in its success. Based on the life of Eva Perón, the actress-courtesan who married Argentine dictator Juan Perón in 1945, the play employed Lloyd Webber's characteristic array of musical forms. Although it was, like *Jesus Christ Superstar*, condemned for mishandling a sensitive theme, it became a smash hit.

The idea for the play came to Tim Rice in 1973, after he had heard part of a documentary about Perón on his car radio. Lloyd Webber, to whom he brought the suggestion, had never even heard of Eva Perón but was impressed by a tape of the program and soon began work on the score. To direct the Robert Stigwood production, the two secured the veteran Broadway director Hal Prince, whose interest in directing *Jesus Christ Superstar* had been thwarted years before by a postal error. Musically, *Evita* went beyond *Jesus Christ Superstar* because Lloyd Webber was determined to create a more operatic form than he had for the previous work. *Evita*'s richly textured orchestration and the fact that it was "through composed," without spoken dialogue, reflected the composer's classical background as well as his ambition to mount shows in more traditional classical formats.

The show was again preceded by a record release. The American reception was indifferent, but *Evita*'s most winning tune, "Don't Cry for Me, Argentina," sung by Julie Covington, as well as the two-record album itself, became popular in England in the year before the stage premiere. The show opened in London on June 21, 1978 and was an immediate hit. Prince's elaborate staging—employing murals, banners, and parades—matched the score, and when *Evita* came to the United States in 1979, it was already so well known that advance sales for the Broadway version exceeded $2,000,000.

Audiences at the Dorothy Chandler Pavilion in Los Angeles, where it was shown in the spring of 1979, and at the Broadway Theatre in New York, where it opened on September 25 of that year, were as receptive as those in London had been; critics, however, were not so enthusiastic. Although Douglas Watt of the New York *Daily News* (September 26, 1979) found the score "melodic and musically literate," he suggested that it was "about as Latin as steak and kidney pie," while Martin Gottfried of *Cue* (October 26, 1979) observed that the production was rescued only "by Hershy Kay's ingenious orchestrations and two or three noticeable melodies." In his review, Brendan Gill of the *New Yorker* (October 8, 1979) expressed his dismay over the "sunny simplemindedness with which the show addresses itself to its grim subject matter."

Some critics suggested that in its portrayal of the Peróns, *Evita* tended to glamorize fascism. The charge was as mystifying to Lloyd Webber as the religious qualms about *Jesus Christ Superstar* had been. The political thrust of the play, he said, was precisely that demagogery was alluring, and therefore dangerous. "The whole point of *Evita*," he told the Washington *Post*'s Megan Rosenfeld (November 15, 1981), "is that what she did could happen here. The democratic way of life is something that can very easily be overthrown by an attractive extremist." To Glenn Loney of *Opera News* (April 4, 1981), he explained that he had tried to make the score undercut the attraction of the main character. "I cannot imagine any intelligent person going to *Evita*," he explained, "and coming away with anything but the idea that she was a fairly grisly piece of work."

Despite the adverse criticism, at the end of its first season on Broadway, *Evita* had collected the New York Drama Critics Circle award as best musical as well as an astonishing seven Tony awards, including best-of-the-year honors for Prince's direction, Patti LuPone's interpretation of the title role, Rice's lyrics, Lloyd Webber's score, and the musical itself. Its creators were further honored in February 1981, when the National Academy of Recording Arts and Sciences gave the recording of the play the Grammy award for best cast show album of the year. In the late spring of 1981, Paramount Pictures bought the movie rights to *Evita*.

Lloyd Webber's *Variations*, a set of Paganini variations he composed in 1977 for his brother Julian, earned him a gold record in England. In 1980, working with lyricist Don Black, he did the score for *Tell Me on a Sunday*, a "mini-opera" about an English girl living in New York, which was produced first by BBC television and then by New York's Metromedia station. A double bill comprising *Tell Me on a Sunday* and a dance interpretation of *Variations*, under the direction of John Caird, opened with the title *Song and Dance* at London's Palace Theatre for an extended run beginning in the spring of 1982. Meanwhile, a new production of *Joseph and the Amazing Technicolor Dreamcoat* opened to glowing reviews at Off Broadway's Entermedia Theatre in New York's East Village on November 18, 1981. Because of its success there, it was transferred on January 27, 1982 to Broadway, where it had a long run at the Royale Theatre.

A new musical, *Cats*, with Lloyd Webber's music set to lines from T.S. Eliot's volume of children's verse, *Old Possum's Book of Practical Cats*, opened at London's Palace Theatre in May 1981 and was virtually sold out in the months that followed. Directed by Trevor Nunn and designed by John Napier, the production featured seven electronic synthesizers, a full orchestra, and a large cast of singers and dancers dressed in feline costumes. Before it came to the United States, its ballad "Memory," recorded by Barbra Streisand, Judy Collins, and others, had become an international hit.

Probably the most expensive production ever presented on the New York stage, *Cats* opened at Broadway's Winter Garden on October 7, 1982 with advance sales of $6,000,000, but critical opinion was not universally laudatory. Frank Rich, for example, reviewing it in the New York *Times* (October 8, 1982), noted its "excesses" and "banalities" while praising its "purely theatrical magic." Commenting on Lloyd Webber's score in the New York *Post*, Clive Barnes found it "breathtakingly unoriginal yet superbly professional."

Released from the Stigwood contract, Lloyd Webber has formed his own production company and has helped to organize an arts festival. Somewhat chagrined by the attention he has received, in 1981 he admitted to Glenn Loney that when *Jesus Christ Superstar* became a "cult item," he was as much annoyed as gratified. "With all those ludicrous pro and con reactions people had, it's taken a long time for some to realize I'm serious about composing."

Attesting to his seriousness, Lloyd Webber continues to refine his craft. His aim, he has said, is to control the music completely, as an architect controls a building. At the same time, he is acutely aware that for a piece to work as theatre it must be presented in an accessible musical language. "If on first hearing," he told Loney, "a new opera doesn't speak to audiences—not music experts—on some level, forget it." In late 1982 Lloyd Webber was working on a children's musical about American railroad travel, to be called "Starlight Express," and a "sophisticated" show about the "Bloomsbury Group."

Married since 1971, Andrew Lloyd Webber makes his home in Newbury, west of London with his wife, the former Sarah Jane Tudor Hugill, a singer, clarinetist, and pianist, and their children, Nicholas and Imogen. The Lloyd Webbers also maintain a flat in London and a rented hotel suite in New York City. Five feet nine inches tall, Lloyd Webber is, according to Sidney Fields of the New York *Daily News* (September 21, 1979), "reserved, with a round, boyish face and dark eyes that seem sad." Guy Flatley has described him as looking like "a hippie Buster Keaton." Lloyd Webber's extracurricular interests include architecture. His club is the Savile in London.

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Aug. 1, 1933- Archeologist; art historian.
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The discovery by Iris Love, in 1969, of the great circular temple of Aphrodite in the ruins of the ancient Greek port of Cnidus, in what is now Turkey, stands as one of the most spectacular recent finds in classical archeology and typifies the professional style of that field's controversial *enfant terrible*. Her claim, a year later, to have located the head of Praxiteles' statue of Aphrodite in a storeroom at the British Museum sparked a dispute between her and the museum's curators which has never been resolved and which further heightened her visibility in a profession whose heroic days are generally considered to be past. It also further increased the resentment of some of the more staid members of the profession, who consider Miss Love's glamorous ways and intuitive approach unseemly. For others, she remains, in the words of Dr. George M. Hanfmann, a curator at the Fogg Art Museum and professor of fine arts at Harvard University, "a recognized member of the profession [who] is remarkable for her enterprise and attainments."

Miss Love served her field apprenticeship under Karl and Phyllis Williams Lehmann in excavations on the Greek Island of Samothrace for nine summers beginning in 1955. In her twelve years of digging at Cnidus she has unearthed, in addition to the great circular temple, several other buildings, tombs, a Doric covered promenade designed by Sostratos, Hellenistic wall paintings, sculpture, and other artifacts, and evidence of a Minoan settlement, the farthest from Crete ever found. Her findings regarding Aphrodite suggest that the goddess of love was a much older and more exalted and mighty deity than had been previously thought. Since 1966 Miss Love has been on the faculty of C.W. Post College, Long Island University, where she is currently director of the art history program. She is also a research associate with the Carnegie Museum of Natural History in Pittsburgh.

Iris Cornelia Love was born in New York City on August 1, 1933. In the New York *Times Magazine* (March 7, 1971), Elisabeth Stevens quoted her as saying that she believed her early determination to make a name for herself was fostered by the fact that she was born a Leo with Scorpio rising. "If I were completely a Scorpio nobody would ever hear of me. I would have been happy to be an assistant at Samothrace for my entire life." Miss Love is the younger of two daughters of Cornelius Ruxton Love Jr., a stockbroker and diplomat, and Audrey Barbara (Josephthal) Love, a descendant of the Guggenheims, the industrialists and philanthropists. She and her sister, Noel, grew up in a fashionable Park Avenue home surrounded by their father's collection of antiques and art. They were raised in the Episcopalian faith of their father, and Iris was strongly influenced by her Anglican governess, Katie Wray, from whom she imbibed a love of history and mythology. Her favorite pastimes as a child were hunting fossils in Central Park and visiting the museums of New York City, especially the Museum of Natural History and the Metropolitan Museum of Art.

At the exclusive Brearley School on East Eighty-third Street in Manhattan, which she attended from the age of six, Miss Love had a classical education unusual in an American school, studying Greek and Latin in addition to the three R's, devouring all the courses in prehistory and history, and receiving encouragement in her early interest in archeology. She completed her secondary education at the Madeira School, the elite boarding school in Greenway, Virginia, from 1948 to 1951.

Miss Love considered going into medicine, and on the college entrance examination she took at Madeira she scored extraordinarily high, but once she decided that her "destiny was classical art and archeology," she told Elisabeth Stevens, she "went at archeology with a single-minded attitude." She majored in art and archeology at Smith College in Northampton, Massachusetts, spending her junior year abroad, in Florence, Italy. After taking her B.A. degree, in 1955, she did graduate work in art history at New York University for four years, fulfilling the course requirements for a Ph.D. degree but never completing her dissertation.

At Smith College Miss Love had found "a source of inspiration" in her adviser there, Phyllis Williams Lehmann. Since 1948 Mrs. Lehmann and her husband, Karl Lehmann, had been spending their summers directing archeological excavations on the Aegean island of Samothrace sponsored by New York University's Institute of Fine Arts. Miss Love joined the expedition annually from 1955 to 1965, with the exception of 1961, when she worked at an excavation at Quattro Fontanile, an Etruscan cemetery at Isola Farnese, Italy, under John Ward-Perkins, the director of the British School in Rome. She contributed to four of the volumes in the Bollingen series about the Samothrace excavations edited by Mr. and Mrs. Lehmann between 1960 and 1969. Under the general title *Samothrace*, the books were published by Pantheon Books and, from 1965 on, by Princeton University Press.

In 1961 Iris Love became involved in the first of several archeological controversies when she decided to publish a revised version of her undergraduate senior thesis, in which she had claimed that two of the three terracotta statues displayed as "Etruscan warriors" at the Metropolitan Museum of Art were forgeries. As a child she had been fascinated by the sculptures of two outsized male figures and the helmeted head of a warrior, but she found nothing to compare with them when, as a college student, she visited Florence's Museo Archeologica, which houses an extensive Etruscan collection. Under the advisorship of Phyllis Lehmann, she wrote her thesis in 1955, but she postponed publishing it out of deference to some of the people she knew at the museum. In the meantime, further stylistic analysis convinced her that all three of the statues were fakes. She rewrote the paper, and it was finally scheduled for publication in the NYU Institute of Fine Arts' publication *Marsyas*. Out of courtesy, she alerted James Rorimer, the late director of the museum and an old friend of her family's, to the fact that the article would be published on February 15, 1961. On February 14, 1961 the Metropolitan issued a press release announcing that the statues were fakes, without acknowledging Miss Love's priority of discovery. She felt "completely betrayed and angry," and Rorimer later admitted that he and his associates had "treated her shabbily."

Miss Love was an instructor in Greek and Roman art at the Cooper Union for the Advancement of Science and Art in New York City in 1963 and at Smith College in the academic year 1964-65. She joined the faculty of C. W. Post College of Long Island University as an assistant professor of art history and archeology in 1966 and became a research assistant professor there a year later.

With extensive excavations already completed or underway at Grecian and Roman sites, Miss Love felt that "the whole future of classical archeology is in Turkey," and when she decided "it was time to try [her] own wings and head [her] own expedition, that's where [she] wanted to go." Her attention finally focused on the ruins at Cnidus (sometimes spelled Knidos), an ancient harbor city at the end of a long promontory on the Turkish Aegean coast. In its heyday, in the fourth century B.C., Cnidus was a Greek metropolis, the capital of the Dorian Hexapolis, a confederation of six cities, including Rhodes and Halicarnassus. Sir Charles Newton had excavated at Cnidus in the late 1850's, and the consensus notion in archeology was that there was nothing left to find there. But Miss Love has never been one for consensus thinking. "Call it female intuition," Miss Love recounted to Amei Wallach when Wallach interviewed her for *Newsday* (January 17, 1970), "but it was always in the back of my mind that the temple [of Aphrodite Euploia, the protector of sailors and ships] might be at the site of what is now called Cnidus, although it is a deserted city. So one day in 1966 I rented a fishing boat and went out to the city. The moment I saw it I fell in love with it, and I knew that's where I wanted to work."

Under the aegis of Long Island University, Miss Love organized an expedition to Cnidus in 1967, with a first-year budget of $50,000, the bulk of which was supplied by Jakob Isbrandtsen, the shipping magnate. Later financial support came from the Old Dominion, Ingram-Merrill, Littauer, Zeckendorf, and Beatty foundations and several individuals. Miss Love began work in Cnidus in the summer of 1967 with a staff of seven and a crew of thirty-five workmen drawn from the local population. The team grew larger in 1968, and in the summer of 1969 it consisted of a staff of twenty-one, including a surveyor, a photographer, and two archeologists, in addition to Miss Love.

Between 1967 and 1969 Miss Love and her team uncovered or identified at Cnidus a magnificent Byzantine church, eight lesser Byzantine churches, a council house, a cemetery, a theatre, a large Doric portico, and three temples, including the great circular temple of Aphrodite. She made the last-mentioned discovery on July 20, 1969, the day Neil Armstrong walked on the moon—a synchronism she did not fail to remark, because of Aphrodite's intimate connection with the moon. "From the very beginning I had considered that the goddess might be kind enough to bless me with a discovery," she told Amei Wallach in the *Newsday* interview. "When I first arrived with my expedition in Cnidus in 1967, the lighthouse keeper wanted to kill one of his geese in my honor. Well, I was horrified. I said he mustn't do that; geese were sacred to Aphrodite, and this was Aphrodite's city. He thought I was eccentric but he went along with me and two hours later I found my first statuette there. I'm sure the goddess was showing me her appreciation."

Missing from the great circular temple in Cnidus was Praxiteles' statue of Aphrodite, the most-copied statue in antiquity. In 1970 in the basement of London's British Museum Miss Love was picking through artifacts Sir Charles Newton had excavated at Cnidus in the late 1850's when she came across a badly damaged sculptured head, which she identified as a fragment of Praxiteles' statue. Unalerted, the museum officials resented the international publicity given Miss Love's basement find, and its scholars disputed her stylistic analysis, arguing, for example, that a detail on the neck indicated that the head had not been part of a full figure but, more likely, had been attached to a relief.

The annual diggings at Cnidus, continuing until 1978, unearthed, among other artifacts, gems, gold, wall paintings, hospital instruments, statuettes of women, and representations of dolphins and other creatures sacred to Aphrodite. "As I continued my excavations," Miss Love recounted, as quoted by Natalie Angier in *Discovery* (April 1982), "I learned how the Greeks revered her [Aphrodite]. She was an omnipotent deity, one of the mightiest of gods."

Using a hydraulic pump, Miss Love and her associates in 1977 located the remains of a Minoan settlement below the water table at the edge of the harbor at Cnidus. This finding extended the generally accepted parameters of Minoan civilization, the first major Aegean culture, most closely associated with Crete. She believes her Minoan discovery to be her most important, as she told Natalie Angier for *Discovery:* "My findings will change the history of the second millenium B.C. in the Mediterranean." The annual expeditions to Cnidus, suspended since 1977 because of political unrest in Turkey, will, Miss Love hopes, resume in the near future. Meanwhile, she has been conducting research into the expansion of the Minoan civilization and the origin of the cult of Aphrodite. In the fall of 1981 she visited several Greek islands within the probable route of the Minoans, gathering artifacts and other evidence of their migration from Crete to Asia Minor and their taking the cult of Potnia (as they called Aphrodite) with them.

Miss Love wrote the text and captions for *Greece, Gods, and Art* (Viking, 1968), with photographs by Alexander Liberman. She published preliminary reports on the digging in Cnidus in the *American Journal of Archeology* between 1969 and 1971, and she contributed the article on Cnidus to the Princeton *Encyclopedia of Classical Sites* (1976). To those in the profession who have criticized her for not publishing more complete reports, she has replied: "I'm too busy digging. And when I'm not digging, I'm trying to raise money to support the excavations. I will publish them when I feel I have completed a site."

Iris Love is tall (five feet eight), slim (125 pounds), and blonde, with an exuberant personality and a tongue that her critics consider impetuous. In the field she wears short shorts, a T-shirt, knee socks, and sneakers and carries several cameras; back home, her wardrobe typically includes Chanel suits, wide-brimmed hats, and velvet knickers. Socially, she often rubs shoulders with the "beautiful people"—

including the Agnellis, the Rothschilds, Jacqueline Onassis, Mick Jagger, Bianca Jagger, Joan Sutherland, Beverly Sills, and Lena Horne —and is often seen in such chic, exclusive Manhattan restaurants and nightclubs as Elaine's and Club 54. Her recreations include listening to classical music, going to the opera and ballet, wine tasting, gourmet cooking, skiing, tennis, horseback riding, and swimming. A natural actress, she regales visitors to her excavation sites and audiences at her lectures with histrionic accounts of the gods and glories of classical antiquity and delights a devoted retinue of admirers with her idiosyncrasies. In her *Discovery* article Natalie Angier quoted Nancy Nelson, her lecture agent, as saying, "She's marvelous. I adore her. And so does everyone else."

Miss Love is fluent in Greek, French, and Italian and has a grasp of several other languages. When in New York, she lives in an old family residence in Brooklyn, a designated landmark building, with an aunt and uncle. She also has a country home in Bristol, Vermont. A self-confessed "pagan at heart," she is superstitious, believing in omens, often knocking on wood, wearing something blue for occult protection, and, in at least one reported instance, pouring wine on the floor of a restaurant "as a libation to the gods." Looking forward to more discoveries in the field, she told Lee Wohlfert of *People* (June 8, 1981): "What I've accomplished so far I owe to Aphrodite and the other gods. Now I must return their generosity."

References: Discover 3:38+ Ap '82 pors; N Y Post p21 Je 3 '70 por; N Y Times Mag 32+ Mar 7 '71 pors; People p65+ Je 8 '81 pors; Contemporary Authors vols 29-32 rev; Who's Who in American Art (1980)

Lowery, Joseph E.

1925-(?)- Clergyman; civil rights leader. Address: b. Southern Christian Leadership Conference, 334 Auburn Ave. N.E., Atlanta, Ga. 30303

The Southern Christian Leadership Conference, which spearheaded the civil rights movement in the late 1950's and the 1960's under the leadership of the Rev. Martin Luther King Jr. declined precipitately after King's assassination in 1968. Under the Rev. Joseph E. Lowery, the president of the organization since 1977, S.C.L.C. has taken a new course, adapting its strategy and tactics to changing times. "Now we are involved in a different kind of struggle," Lowery has said. "Now the struggle is on the cash register side of the lunch counter. All black people have won the right to check into the Hilton and Hyatt Regency hotels, but few blacks have the means of checking out. That's why we're going to have to wrestle with real, basic systemic changes."

Joseph E. Lowery, whose entry in *Who's Who in America* is one of the more nebulous in that publication, was born somewhere in Alabama in or about 1925. With his sister, Lowery was raised in Huntsville, Alabama, where his father ran a small store and poolroom. He was educated, according to *Who's Who in America*, at Knoxville (Tennessee) College; Alabama Agricultural and Mechanical College in Normal, Alabama; Paine College and Paine Theological Seminary in Augusta, Georgia; Wayne State University in Detroit, Michigan; Garrett Theological Seminary in Evanston, Illinois; and the Chicago Ecumenical Institute. The *Who's Who in America* entry credits him with B.A. and B.D. degrees, without specifying the institutions that awarded those degrees. The only specific reference is to a D.D. degree, apparently honorary, from Clark College in Worcester, Massachusetts.

Before entering the ministry of the United Methodist Church, Lowery was editor of the small black Birmingham, Alabama newspaper the *Informer* (now the *Mirror*). After his ordination, he was pastor of the Warren Street United Methodist Church in Mobile, Alabama for nine years beginning in 1952. From Mobile he went to Nashville, Kentucky, as administrative assistant to the United Methodist bishop there. After three years in Nashville, he became pastor of St. Paul's United Methodist Church in Birmingham, Alabama. He assumed his present position as pastor of the Central United Methodist Church in Atlanta, Georgia in 1968. Under his pastorate, the Central United

Methodist Church has gained 2,000 members and claims the largest black congregation in Atlanta. One of its proudest boasts is its sponsorship of a 240-unit housing development for low and middle income families. Housing for poor and elderly blacks has always been one of Lowery's main concerns, along with a concern for the preservation of black colleges and universities.

The genesis of the Southern Christian Leadership Conference began with a boycott of segregated busing in Montgomery, Alabama in 1955 and 1956. Instigated by Rosa Parks and organized by Dr. Martin Luther King and the Rev. Ralph Abernathy through their Montgomery Improvement Association, that boycott led to a federal injunction desegregating the Montgomery bus system, effective December 31, 1956. The following month King and Abernathy met at the Ebenezer Baptist Church in Atlanta with black preachers, including Lowery, from ten southern states, for the purpose of forming a regional (and ultimately national) version of the Montgomery Improvement Association. Thus was born the Southern Christian Leadership Conference, a nonviolent, direct-action movement using the civil disobedience tactics of Mohandas K. Gandhi. King was elected president of the organization and Abernathy secretary treasurer. Lowery served as vice-president until 1967, when he became chairman of the board.

The Southern Christian Leadership Conference carried the nonviolent resistance to segregation begun in Montgomery into cities and towns throughout the Deep South. Braving repeated jailings and angry mobs, the S.C.L.C. activists led countless sit-ins and other acts of civil disobedience at lunch counters and other public facilities, and they organized voter registration drives. Lowery was especially active in the fight against discrimination in restaurants and hotels in Nashville; in exposing police brutality and fostering the hiring of blacks as police officers and private employees in Birmingham; in the election of the first black mayor of Birmingham; in the reclamation of land taken from blacks in Georgia; and in the exposure of oppressive labor systems on sugar cane plantations in Louisiana.

Following the assassination of Martin Luther King in 1968, S.C.L.C. fell into disarray, with strong-willed and often feuding individual clergymen carrying fragments of its banner for isolated factions scattered from city to city. "Our earlier movement was built around Martin," Lowery later explained, as quoted by Ron Harris in *Ebony* (November 1979). "When we lost Martin we lost our thrust. Another problem was that many people thought that because lunch counters and buses had been desegregated, we had won the war, when actually we had only won a few battles. Then, black organizations, including S.C.L.C., made a strategic move away from direct action and towards the political arena because that was where we thought the thrust should be. Then too, money dried up. . . . One of the key factors was that the press lost interest."

Ralph Abernathy, who had succeeded Martin Luther King as president of S.C.L.C., resigned in February 1977. Ostensibly, Abernathy resigned in order to concentrate on his (unsuccessful) race for Congress from Georgia's Fifth Congressional District. Actually, the resignation was at least partly precipitated by a power struggle between moderates and militants within S.C.L.C. The leader of the militants was Hosea T. Williams, a Georgia state representative who had gone to jail 102 times while serving as S.C.L.C.'s field director under King. Even in King's time, Williams had been a controversial agitator within S.C.L.C., always pressfor fiercer confrontations on the civil rights front. Some moderates described him as a combat commander unable to adapt to a peacetime role.

Representing the moderates in S.C.L.C., Lowery served as its acting president for six months after Abernathy's resignation. He was formally, unanimously, elected president at a meeting of the organization in Atlanta on August 18, 1977. On the same occasion, in a compromise move, the S.C.L.C. delegates elected Hosea Williams executive director. The Rev. Andrew Brown, as quoted in a UPI dispatch datelined August 18, 1977, said he backed Lowery because he felt that he would bring "a smoother healing" to S.C.L.C. "We can either have a rough healing or a smooth healing. We are the victims of success. Most of our leaders have gone on to other things." The leaders to whom Brown referred included Andrew J. Young, former chief United States delegate to the United Nations and now mayor of Atlanta, and Walter Fauntroy, now United States Representative from the District of Columbia. The same UPI dispatch quoted Tyrone Brooks, a backer of Williams: "I am one who says S.C.L.C. should remain militant, stay on the streets, go to jail. There are some older people who want to tone it down. Are we going to have a militant or a bourgeois, middle-class group?"

When Lowery took over S.C.L.C., it was $10,000 in debt and its chapters and affiliates had shrunk from 11,000 to 400. The policies he initiated were calculated not only to restore S.C.L.C. to solvency but also to turn the organization in a positive direction, toward mainstream social, economic, and political access for blacks. Those policies were backed by the organization's board, but Williams (who was reportedly denied the privilege of writing checks) accused Lowery of trying to turn S.C.L.C. away from protest demonstrations to actions qualifying it as a clearinghouse for funding social projects. On March 21, 1979 Lowery dismissed Williams from his $20,000-a-year directorship, on the ground that he had broken his promise to resign from the Georgia state legislature to work full time for S.C.L.C.

Williams responded with a "Save S.C.L.C." campaign, including radio advertisements in

Atlanta charging "a rich, middle-class clique of blacks" headed by Lowery with betraying Martin Luther King's activist legacy. "My attempted crucifixion is due to the fact that I'm the last of the old 60's activists," Williams asserted. "They're doing this to enable S.C.L.C. to get grants from foundations and the federal government. S.C.L.C.'s hand is out right now begging grants from [President] Jimmy Carter." Williams' campaign was aimed chiefly at influencing a meeting of the board of S.C.L.C. in Washington, D.C. on April 10, 1979. Despite the chanting of some forty pro-Williams pickets that the Lowery clique was "destroying S.C.L.C.," the board upheld Lowery's dismissal of Williams.

Meanwhile, Lowery was confounding the charges against him by his preaching, his raising of issues, and his activism. "First we went to Mississippi and jumped on the Southern Company for buying coal from South Africa," he recounted in the *Ebony* interview. "Then we went to North Carolina and marched for Ben Chavis. Next we went to Decatur, Alabama for Tommie Lee Hines." The Rev. Benjamin Franklin Chavis Jr., a community organizer with the United Church of Christ's Commission for Racial Justice, went to jail in 1972 as one of the Wilmington (North Carolina) Ten, convicted of conspiracy to murder for having taken up arms in self-defense against armed segregationists. When S.C.L.C. demonstrated in his behalf, he was the last of the "ten" still in prison. Tommie Lee Hines was a mentally retarded black youth convicted by an all-white jury of raping and robbing a white woman. During the march in Hines's support, in 1979, members of the Ku Klux Klan opened fire on the marchers, injuring four people and barely missing Lowery and his wife. Under the protection of state troopers, 4,000 people participated in a subsequent march for Hines. "It was just like the old days," R. B. Cottonreader, the S.C.L.C.'s project director, observed. Later in 1979 Lowery led a march in Birmingham, Alabama protesting the shooting of a black woman by a Birmingham policeman.

After the disclosure of his holding an unauthorized meeting with Zehdi Labib Terzi, the Palestine Liberation Organization's observer at the United Nations, Andrew Young was forced to resign as American Ambassador to the U.N. in August 1979. The resignation of the former aide to Martin Luther King was the catalyst for S.C.L.C.'s entry into a new political area—global diplomacy. On August 20, 1979 Lowery and eleven other S.C.L.C. officials met at the U.N. in New York City with Zehdi Labib Terzi to discuss the resignation of Young, the Arab-Israeli conflict, and American policy in the Middle East. In a news conference following the meeting with Terzi, Lowery said that S.C.L.C. unconditionally supported "the human rights of all Palestinians, including the right of self-determination to their own homeland," urged the Palestinians to give "consideration to the recognition of the nationhood of Israel," and asked both sides in the Mideast violence to seek "reconciliation."

The following day, August 21, 1979, Lowery and his group met with Yehuda Blum, the Israeli Ambassador to the U.N. After that meeting Lowery told a press conference that the S.C.L.C. did not have a partisan interest in the Middle East but rather wanted a halt to the killing of "all God's children" so that peace could return to the land of the Bible. "We are saying: 'Let's stop opening up the bellies of beautiful young children who are Palestinians and Israelis. Let's stop murdering, let's stop bombing while these problems are worked out.' " Kenneth B. Clark, the eminent black psychologist, called Lowery's U.N. meetings "our independence day," and Jesse Jackson, a prominent S.C.L.C. alumnus, explained why American blacks have the right to assert an interest in a conflict involving America's oil imports in particular and its economic commonweal in general: "In a hot war we die first; in a cold war we starve first."

In September 1979 Lowery led a ten-man delegation of American clergymen on a peace-seeking visit to Lebanon in keeping with, as Lowery pointed out, Jesus' admonition to go "forth into all the world and preach the Gospel." During the visit the clergymen met with Yasir Arafat, the leader of the Palestine Liberation Organization. They did not meet with Israeli Prime Minister Menachem Begin, who would not deign to receive in audience such "self-appointed" diplomats. Nor did Lowery fulfill his dream of leading the Palestinians in a civil rights march to their former homeland, which is now occupied by the State of Israel.

The Lowery group's visit to the Middle East was vociferously denounced by Jewish organizations in the United States. In response to the flak, Lowery pointed out that S.C.L.C. had undergone such criticism before, when Martin Luther King came out on the side of the antiwar movement during America's Vietnam misadventure. "People said, 'stay in civil rights issues—blacks don't know anything about foreign policy,' " he recalled in an interview with Carla Hall for the Washington Post (September 24, 1979) after his return from Lebanon. "Blacks died disproportionately in the Vietnam war. If we have another war, blacks will die."

Lowery went on to point out to Carla Hall the impact of situations such as the Mideast crisis on the American economy: "When we met with President Carter last December he proposed drastically cutting domestic programs while raising the defense budget $10 billion. A lot of our money is being spent to support the Israeli defense fund. So we can't spend more on housing and unemployment. The goal of S.C.L.C. has always been to seek justice and social change through nonviolent means. It has always been to support human rights for all people. We think what we're doing is consistent."

In an interview in *U.S. News and World Report* (October 15, 1979), Lowery was asked if he was concerned that the rift between blacks and American Jews over the Middle East issue would undermine support for the civil-rights movement, particularly financial support. "In the short run, it may," he answered. "But in the long run, I think that the whole nation and the world will come to see that our efforts are directed toward the good of Israel as much as toward the good of the Palestinians. . . . There's no way that Israel can continue on her present course and relationship with the Arab world. Her economy won't stand it. . . . The only objection I've heard is that we shouldn't meet with or communicate with the PLO. That's just contrary to the moral imperatives of our faith."

On April 12, 1980 Lowery participated in a protest by blacks in Wrightsville, Georgia against what they considered discrimination in employment and lack of political representation there. On that occasion state troopers were called in to quell a confrontation with counter-rallying whites. On October 23, 1980 Lowery, visiting Democratic President Jimmy Carter in the White House along with other black leaders, endorsed Carter's reelection. Seven days earlier, Ralph Abernathy and Hosea Williams had given their endorsement to Ronald Reagan, the conservative Republican contender for the Presidency, who unseated Carter at the polls in November 1980. After participating in an audience of black leaders with President-elect Reagan in December 1980, Lowery concluded that Reagan was "out of touch with reality in terms of the black experience."

The longest civil rights march in the South since the historic Selma-to-Montgomery trek in 1965 was organized by Lowery in February 1982. The 1982 march had two purposes: to protest the conviction of two black women activists in Carrollton, Georgia for vote fraud and to demonstrate for the extension of the Voting Rights Acts of 1965, which had been hastened by the 1965 march. Beginning on February 5, 1982 in Carrollton, black civil rights leaders, along with some 4,000 supporters, made a pilgrimage that ended in Montgomery, Alabama on February 18. "It's time to move to another mountain," Lowery told the culminating rally in Montgomery. "We've been on this mountain of racism too long."

Joseph E. Lowery and his wife, the former Evelyn Gibson, met when he was a journalist in Birmingham. They have three children. Lowery refers to himself as "just an old Methodist preacher," and Ron Harris's portrait of him in *Ebony* fits that description. When Harris interviewed Lowery the latter was "hunched over a worn desk in his spartan office a few blocks away from Atlanta's most notorious prostitution area, a black three-piece suit hanging loosely off his frame, aged eyeglasses balanced precariously on his angular face, streaks of gray creeping through his sideburns and thin mustache."

In private, Lowery is relaxed and friendly, with a voice described by Carla Hall in her Washington *Post* article as a "deep-throated whisper." In a respite from his talking with Carla Hall, he sat before the television evening news with the sound turned off, tapping his foot and singing softly, "O-oh, who will come and go with me? I'm bound for the promised land." In action, Lowery presents quite a different picture, that of a fiery preacher who wages what he calls "aggressive peace." "You must move boldly and quickly," he has said. "You lose if you are timid."

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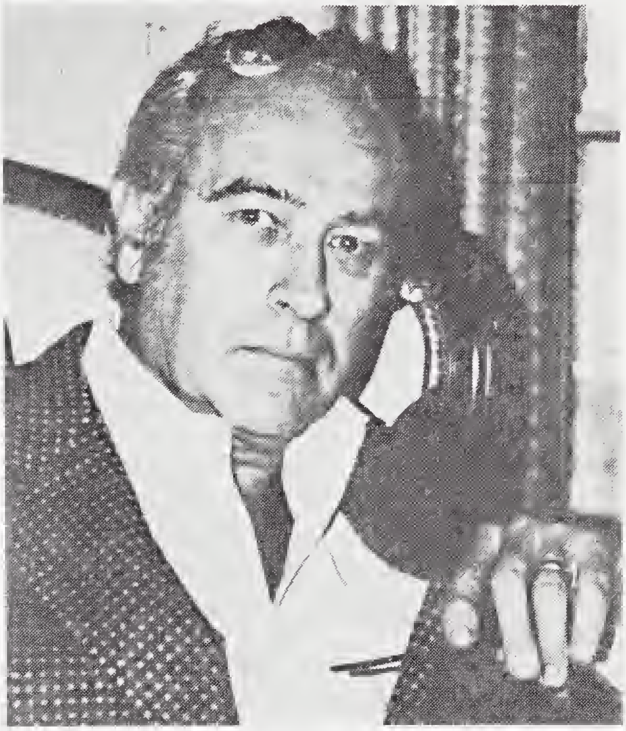

Ludlum, Robert

May 25, 1927- Author. Address: b. c/o
Henry Morrison, Inc., 58 W. 10th St.,
New York City, N.Y. 10011

In 1971, after working for more than twenty years as an actor and theatrical producer, Robert Ludlum made an abrupt midlife change of course in his career when he published *The Scarlatti Inheritance*, the first in a series of meticulously plotted, breakneck-paced thrillers. Ludlum is not a literary stylist, like John Le Carré and Eric Ambler, nor an "insider" with special knowledge of intelligence operations, like Ian Fleming and Nicholas Luard, but of the dozens of writers who specialize in the genre, he is perhaps the most accessible to the general reader. Ludlum's black-and-white fictional world is clearly divided into the forces of good and evil, and his idealistic heroes invariably triumph over their ruthless opponents, among them international terrorists, Nazis, master criminals, and political and industrial conspirators. Despite reviews ranging from lukewarm to hostile, and plots as predictable as their distinctive three-word titles, Ludlum's annual entries end up at the top of the national best-seller lists. For several weeks during the summer of 1982 *The Parsifal Mosaic*, Ludlum's most recent novel, led the *Publishers Weekly*'s hardcover roll while *The Road to Gandolfo*, a reissue of an earlier work, topped the paperback chart.

Robert Ludlum, the son of George Hartford Ludlum, a businessman, and Margaret (Wadsworth) Ludlum, was born on May 25, 1927 in New York City, but he grew up in suburban New Jersey. After the death of his father in the mid-1930's, he and his sister, Josephine, were reared by their mother, who was sufficiently well-off to send her son to a series of private schools in Connecticut. Ludlum received his primary education at the Rectory School, a junior boarding school for boys in Pomfret, then attended the Kent School and the Cheshire Academy, from which he graduated in 1945. It was while he was a prep school student that he made his first stage appearance, in a 1941 school production of *Outward Bound*. Stagestruck, he "ran off," as he put it, at the age of sixteen, to pursue a career in the theatre. "I desperately wanted to be an actor," Ludlum told Ron Base in an interview for the Chicago *Tribune Magazine* (November 11, 1979). "It was like a kid running away to the circus."

In 1943 Ludlum auditioned for and, to his astonishment, won a role on Broadway, succeeding Robert Willey as Sterling Brown in *Junior Miss*, the long-running comedy by Jerome Chodorov and Joseph Fields. Later in the year, he played the part of Haskell Cummings in the national touring company of the same play. During the show's run in Detroit, Michigan, Ludlum crossed the Canadian border to Toronto and tried to join the Royal Canadian Air Force, but he was turned down because of his youth. Toward the end of World War II he enlisted in the United States Marine Corps for a two-year tour of duty as an infantryman. After his discharge in 1947, he enrolled at Wesleyan University in Middletown, Connecticut as a theatre major. He took his B.A. degree with distinction in 1951.

For the next six years Ludlum worked as a professional actor. During the summers he performed in stock productions at such straw-hat theatres as the Canton (Connecticut) Show Shop, the Ivoryton (Connecticut) Playhouse, the Cragsmoor (New York) Playhouse, and the Olney (Maryland) Theatre. Among his New York City stage appearances were bit parts in the New York City Theatre Company's *Richard III* and in Fritz Hochwalder's short-lived drama *The Strong Are Lonely*, Spartacus in *The Gladiator*, Cashel Byron in George Bernard Shaw's *The Admirable Bashville*, and d'Estivet in Shaw's *Saint Joan*. Most of Ludlum's acting assignments were in television. After making his television debut, in 1952, as a district attorney on NBC's adventure series *Treasury Men in Action*, he appeared in more than 200 television plays, most of them productions of the dramatic anthologies *Studio One*, *Kraft Television Theatre*, *Danger*, *Suspense*, and *Robert Montgomery Presents*. "I never had anything particularly demanding in television," he told Ron Base. "I got as high as being a feature player. Usually I was cast as a lawyer or a homicidal killer. . . . But I got bored with the total lack of control an actor has, which is when I decided to become a producer."

Convinced that the future of the American theatre depended on the development of a decentralized network of regional playhouses, Ludlum became, in 1957, the producer of the North Jersey Playhouse in Fort Lee, New Jersey. Three years later, with the help of grants from the Actors' Equity Association and the William C. Whitney Foundation, he established the Playhouse-on-the-Mall in Paramus, New Jersey, the first year-round legitimate theatre in a suburban shopping center. There, Ludlum featured stars of Broadway, Hollywood, and television in productions ranging from *Hamlet* to *Who's Afraid of Virginia Woolf?* Occasionally, he presented offbeat new works, too, such as Murray Schisgal's one-act plays *The Typist* and *The Tiger*. Drawing its audiences from the densely populated areas of northeastern New Jersey and lower New York, the Playhouse-on-the-Mall was an immediate success, with an attendance of more than 140,000 in its first eight months alone. The Playhouse continued to flourish throughout the 1960's, but Ludlum became more and more discouraged by the repeated failures of his adventurous productions. In June 1970 he resigned from his post. "I realized that if you set your sights low enough in the theatre, you could make a killing," he explained to Ron Base. "I would pull in a sufficient amount of profit, then blow it trying to do something exciting. Of course, when you did something exciting and good, you could shoot a moose in the lobby for all the people who ever came."

Resolving to try his luck as a writer, Ludlum retrieved a short-story outline he had discarded ten years earlier and expanded it into his first novel, *The Scarlatti Inheritance* (World, 1971). Against a background of historical events, specifically the rise of Nazism in Germany between the two world wars, Ludlum superimposed a barely credible fictional plot about an American intelligence officer, Matthew Canfield, who uncovers an international conspiracy of businessmen and financiers. Hoping to set up an economic superpower, the group was surreptitiously bankrolling Adolf Hitler's rise to power. Along the way, Canfield encounters brutal adversaries, mysterious deaths, mistaken identities, and double-crossings before he finally administers justice in a manner as cold-blooded as that of his opponents.

Notwithstanding its melodramatic style and one-dimensional characterizations, *The Scarlatti Inheritance* was, in the opinions of most reviewers, undeniably a "page turner." For a beginner, Ludlum demonstrated narrative skill in his adroit handling of several plot lines, ability to maintain suspense, and unflagging sense of pacing. As Susan Isaacs, herself a best-selling novelist, observed in her review of another Ludlum thriller for *Newsday* (March 11, 1982), he has "an unerring sense of when to push a reader, when to stop and when—wham, bang—to get him going again. The reader is never moved or enchanted by Ludlum's writing, but he is never bored." Book-buyers apparently agreed, snapping up enough copies to make *The Scarlatti Inheritance* a respectable seller in both hardcover and paperback.

Ludlum followed up with *The Osterman Weekend* (World, 1972) and *The Matlock Paper* (Dial, 1973), two tightly plotted novels of international intrigue incongruously set in the somnolent enclaves of suburbia. In *The Osterman Weekend,* John Tanner, a television news executive, invites three couples for a festive weekend at his New Jersey home in honor of his longtime friends the Ostermans. As a result of his innocent invitation, Tanner suddenly finds himself caught in the middle of a struggle between the CIA, which is meddling illegally in domestic affairs, and the international spy ring Omega, whose leader is perhaps among his guests. *The Matlock Paper* takes its title from a mysterious message in an obscure Corsican dialect announcing a meeting of Nimrod, an international criminal organization, at Carlyle College—identified by one reviewer as a thinly disguised Wesleyan University. Mild-mannered English professor James Matlock is recruited by the federal government to infiltrate and destroy Nimrod, which has been using Carlyle as a base for its drug-smuggling, prostitution, gambling, and loan-sharking operations. While reviewers of the two thrillers admired Ludlum's sure hand with action and nail-biting suspense, some found the hackneyed plot complications and the manipulated climaxes a little hard to accept.

For reasons still unexplained, Ludlum used a pseudonym, Jonathan Ryder, for his next two offerings, *Trevayne* (Delacorte, 1973) and *The Cry of the Halidon* (Delacorte, 1974). Like his previous novels, they were written specifically for readers who were "intrigued with intrigue," as one critic put it. In *Trevayne,* the millionaire head of a large foundation, Andrew Trevayne, is asked by a Congressional subcommittee to look into the relationship between the military and the defense industry. In the course of his investigation, he comes up against Genessee Industries, an enormous and ruthless cartel that is, in Trevayne's words, "a government unto itself, with powers political and economic that were unacceptable in a democracy." Ludlum also pitted his hero, an American geologist hired to conduct an industrial survey in Jamaica, against a giant corporation in *The Cry of the Halidon.* The geologist's hair-raising adventures on the island include run-ins with British intelligence operatives, hired killers, and militant Jamaican blacks. In *The Road to Gandolfo* (Dial, 1975), which he published under the pseudonym Michael Shepherd, Ludlum experimented—unsuccessfully most critics thought—with a spoof of the thriller genre. A sporadically funny, farcical tale about a preposterous scheme to kidnap the Pope, *The Road to Gandolfo* was reissued in paperback in 1982 under Ludlum's name.

Uncertain of his future as a novelist, Ludlum moonlighted as a free-lance announcer throughout the early 1970's, doing the voice-overs in a series of television commercials for such products as Tuna Helper, Tiparillo cigars, and Plunge bathroom cleaner. He continued that lucrative sideline until a steady succession of blockbuster best sellers, beginning with *The Rhinemann Exchange,* brought him financial independence. Set in the final months of World War II, *The Rhinemann Exchange* (Dial, 1974) is about a top-secret exchange of vital military matériel between the two sides: German-made gyroscopes for Allied industrial diamonds. A three-part, six-hour adaptation of the novel was telecast by NBC-TV in March 1977 as part of its *Best Sellers* series.

Ludlum's masterwork, according to many of his aficionados, is *The Gemini Contenders* (Dial, 1976), an epic thriller about the mysterious disappearance of an iron vault containing documents, allegedly written by St. Peter, saying that Jesus Christ was never crucified, and the efforts of a lawyer and his twin brother—the Gemini contenders of the title—to recover the documents before they fall into the hands of villains of varying political stripes and religious persuasions. A chart-topping best seller for weeks, *The Gemini Contenders* pushed Ludlum's total hardcover and paperback sales since the publication of *The Scarlatti Inheritance* over the 10,000,000 mark.

Although even his detractors concede that Ludlum is a born storyteller, he begins each book not with a plot outline or story idea, but with "a thematic concept." "I generally write about something that outrages me as a man," he told Judy Klemesrud in an interview for the *New York Times Book Review* (July 10, 1977). A self-described "1950's liberal," he is especially incensed by governmental abuse of power, particularly by the FBI and the CIA. That abuse, as personified in J. Edgar Hoover, the late director of the FBI who, in Ludlum's words, "frightened me to death," is the theme of *The Chancellor Manuscript* (Dial, 1977), an ingeniously plotted tale about a writer's investigation of Hoover's assassination and the theft of his secret files by Inver Brass, an elite underground organization dedicated to the preservation of American democracy.

Ludlum returned to the theme of a worldwide Nazi conspiracy in *The Holcroft Covenant* (Marek, 1978), which, like Ira Levin's *The Boys From Brazil*, imagined a resurgent Fourth Reich created by the children of Nazi officials who had been spirited out of Germany during World War II specifically for that purpose. Commenting for the New York *Times* (March 13, 1978) on the author's familiar blend of mystery, action, and espionage (complicated in this case by agents and double agents from no less than eight international intelligence organizations), John Leonard complained that Ludlum "finds characters on the backs of cereal boxes, his prose in movie magazines, his sex in the want ads and his paranoia in our dental cavities." "Nevertheless," Leonard admitted, "he pleases and seduces, telling his story like a man who must get it done before the house burns down around us. I sprained my wrist turning his pages."

In writing his novels, Ludlum draws on his years of experience in the theatre. As he has explained to interviewers, an actor understands plot structure and the theatrical devices of conflict and character. He also knows how to catch and hold his audience's interest, and perhaps most important, he knows how to discipline himself. When he is working on a novel, Ludlum arises before dawn each day and writes for six hours, in longhand on yellow legal notepads. Although he never sets a daily goal, he usually writes 1,500 to 2,500 words by noon, then spends the rest of the day editing the morning's work. He does not pretend to be a historian or investigative reporter, but he does research his subjects thoroughly.

When he has completed his first draft, Ludlum takes it to Richard Marek, his longtime editor, and working together, the two men prepare it for publication as if they were, in Ludlum's words, "bringing it to the stage." "The language of the theatre is particularly appropriate for a professional writer . . . ," Ludlum observed in the New York *Times Book Review* (April 16, 1978). "If something 'works,' you keep it in. If it doesn't work, you 'fix it up.' "

Many reviewers thought that with *The Matarese Circle* (Marek, 1979), in which he paired two unlikely collaborators, Brandon Scofield, a top American intelligence agent, and Vasili Taleniekov, a master Russian spy, in a corpse-strewn global hunt for the mastermind behind the terrorist organization responsible for the murders of such world leaders as Franklin D. Roosevelt, Joseph Stalin, and John F. Kennedy, Ludlum severely taxed his readers' credibility and patience. Similar charges were leveled at *The Bourne Identity* (Marek, 1980), an account of an amnesiac's growing realization that he is a trained killer, and at *The Parsifal Mosaic* (Random House, 1982), a convoluted story about a retired undercover agent who is drawn once again into the world of international conspiracy when he accidentally spots a supposedly long-dead double agent.

Over the years, critics have repeatedly faulted Ludlum for his "excessive" violence, "overwrought" prose, clichéd plots, "curiously chaste" sex scenes, and "unconvincingly drawn" female characters, among other flaws. But as Susan Isaacs remarked in her *Newsday* (March 11, 1982) review of *The Parsifal Mosaic*, "A Ludlum novel is to an adult what a roller coaster is to a child: a controlled thrill. Hearts pump, stomachs knot and no one gets hurt. It is not to everyone's taste, but for those who delight in a safe surge of adrenalin, it's great fun."

Robert Ludlum and his wife, Mary (Ryducha) Ludlum, a former actress whose professional name was Mary Ryde, have been married since March 31, 1951. They have three children, Michael R., Jonathan C., and Glynis J. A short, thickset man with a ruggedly handsome face and longish gray hair, Ludlum has an easygoing manner and a self-deprecating sense of humor. Seemingly unaffected by the enormous success of his third career, he told Ron Base, "Being from the theatre, I can look at it from the outside and not take it seriously. . . . My characters like guns, but I don't. I'm strictly drawing-room comedy." The Ludlums make their home in a renovated, 200-year-old clapboard house overlooking Long Island Sound, where the writer likes to swim and fish. He also enjoys tennis and skiing. Ludlum is a member of the Authors League of America, the American Federation of Television and Radio Artists, and the Screen Actors Guild.

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Luns, Joseph M(arie) A(ntoine) H(ubert)

Aug 28, 1911- Secretary General of NATO. Address: b. c/o North Atlantic Treaty Organization, 1110 Brussels, Belgium

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1958.

Joseph M. A. H. Luns has been a familiar figure in the world of international diplomacy for more than four decades. After a distinguished career in the diplomatic corps of the Netherlands, he served for nineteen consecutive years, from the early 1950's through the 1960's, as Minister for Foreign Affairs in a series of Dutch governments. During those years he was among the most outspoken advocates of the development and growth of the European Economic Community and of the political unity of the continent. In 1971 Luns was appointed

Joseph M. A. H. Luns

Secretary General of the North Atlantic Treaty Organization and chairman of the North Atlantic Council, NATO's highest policy-making body. The fifth Secretary General since NATO's founding in 1949, he has dedicated himself to preserving the delicate balance between the alliance's responsibility to maintain combat readiness, in order to resist possible aggression, and its hope to achieve an accommodation with the Soviet Union and other Eastern bloc nations that will lessen the prospects of nuclear war.

Joseph Marie Antoine Hubert Luns was born on August 28, 1911 in Rotterdam, the Netherlands, one of the six children of Hubert Marie Luns, a French-born painter and teacher who wrote popular books on art and eventually became the director of a museum, and Henriette (Louvrier de la Sauvinière) Luns, a native of Belgium. When Luns was seven years old, he moved with his family to Amsterdam, where he attended St. Ignatius College, a Roman Catholic classical high school. He completed his secondary school education at the Institut St. Louis in Brussels, Belgium. Drafted into the Royal Netherlands Navy in 1931, he served a year as a signalman, then studied law at the University of Leyden and the University of Amsterdam. Luns received his Doctor of Jurisprudence from the latter institution in 1937. The following year, he took courses in political economy at the London School of Economics and at the German Institute for Foreigners of the University of Berlin.

Luns joined the diplomatic corps of the Netherlands in September 1938 as an attaché at the Ministry of Foreign Affairs in The Hague. In January 1940 he was transferred to a similar post at the Dutch Legation in Berne, Switzerland, and he was serving there when German forces occupied his homeland later that year. The Dutch government-in-exile, which was based in London, sent Luns to the legation at Lisbon, Portugal in March 1941 and, during his tour there, promoted him to the rank of second secretary. Called to London in November 1943, he served on the staff of the government-in-exile's Ministry of Foreign Affairs office for several months, then returned briefly to Lisbon as chargé d'affaires. Back in London late in 1944, he was advanced to the rank of first secretary at the Embassy, a post he held until 1949. Luns completed his career in the foreign service with his assignment, from 1949 to 1952, as a member of the Netherlands' permanent delegation to the United Nations in New York City.

In the Dutch general election on June 25, 1952, the Labor party and the moderate Catholic People's party, to which Luns belongs, took an equal number of seats in both chambers of the States General, or Parliament, but with support from several minor parties, Willem Drees, the leader of the Labor Party, succeeded in winning a third term as Prime Minister. On September 1 he appointed a coalition Cabinet that included among its sixteen members Joseph M. A. H. Luns. Technically a Minister without Portfolio, Luns actually shared with J. W. Beyen the leadership of the Ministry for Foreign Affairs. Under their unusual but amicable arrangement, Luns was responsible for international affairs outside Europe, including the United Nations, for various aspects of international commerce, and for Benelux, the customs union of Belgium, the Netherlands, and Luxembourg, which promotes common trade policies among member nations.

A Catholic People's Party candidate, Luns won election to the lower chamber of the States General in 1956. Following the requirements of Dutch law, however, he surrendered his seat when Prime Minister Drees named him, in October of that year, Minister for Foreign Affairs. Luns was reelected to the States General in 1959, 1963, 1967, and 1971. Appointed Minister for Foreign Affairs by the governments formed after each of the first three of those elections, he managed to retain the post despite several changes of administration in the intervening years. All told, Luns served as foreign minister under seven Prime Ministers.

Among the many issues with which Luns had to deal as Minister for Foreign Affairs, the disposition of Netherlands New Guinea was perhaps the most difficult. By the mid-1950's the colony, which comprised the western portion of New Guinea and several small offshore islands, had caused a dangerous rift between the Dutch and Indonesian governments. The Indonesians, who had gained their independence from the Netherlands in 1949, claimed that the territory, which they called Irian Barat, was a geographical and cultural part of their nation. To emphasize its determination, the Indonesian government repudiated its debts to the Netherlands in 1956 and seized Dutch-owned properties and businesses, but the Netherlands steadfastly refused to relinquish sovereignty.

Speaking at the United Nations in October 1960, Luns said that his government sought only to prepare the Papuans, as the indigenous people were known, for self-determination. Gradually, however, the Dutch were forced to make concessions, and in September 1961 Luns told the U.N. that his government was willing to transfer sovereignty to an international body. When fighting broke out between Dutch and Indonesian forces early in 1962, the Netherlands finally accepted a political solution worked out by Ellsworth Bunker, the peripatetic American diplomatic troubleshooter. Under the terms of the agreement, the Netherlands surrendered the disputed territory to U.N. control on October 1, 1962, with the understanding that it would eventually pass under Indonesian administration. The solution was widely seen as a defeat for Dutch diplomats—a defeat Luns blamed, at least in part, on the decision of the United States government, which feared the growing Communist influence in Southeast Asia, to support Indonesia's claim.

In 1957 Luns joined his counterparts from West Germany, France, Italy, Belgium, and Luxembourg in signing the Treaty of Rome, which established the European Economic Community, or Common Market. One of the most outspoken advocates of the expansion of the organization beyond the original "Inner Six" countries, Luns strongly supported the admission of Great Britain into the EEC, but his efforts toward that end were constantly thwarted by French President Charles De Gaulle. When France, in January 1963, vetoed Britain's application for membership, Luns deplored the "shocking" vote and denounced the "authoritarian character" of the De Gaulle government. The stalemate continued for ten years. It was not until January 1973, after Luns had left the foreign service, that Great Britain, along with Iceland and Denmark, was admitted to the EEC.

Luns's position on the expansion of the European Economic Community was consistent with his own and the Dutch government's insistence on the need for Western unity. Writing in *International Affairs* in January 1964, Luns argued that a single country could no longer reasonably aspire to the individual triumphs that had been attainable during the age of nationalism. He noted that since the end of World War II the Netherlands had recognized that the interdependence of European countries was an "inescapable reality" and that Europe's future "must be a shared one." Giving a transatlantic dimension to his vision of European unity, he included the United States as a full partner. "We have made no choice, and will make none, between Europe and the free Western world," he said, in describing his own nation's position. "We regard Europe as a community within the wider context of the free world, open to others possessing the qualifications and the willingness to join, and not as a garden surrounded by a high wall with a large 'Keep Out' sign over the gate." Luns went on to assure those who were wary of European unity that he was not advocating the loss of individual national identities, and he advised those who feared American domination that a mutually cooperative Europe would serve as a counterweight to balance the United States's power. Besides, he added, the "one thing worse than having to deal with allies . . . is to have no allies."

When Manlio Brosio announced his decision to step down as Secretary General of the North Atlantic Treaty Organization, the foreign ministers of the fifteen member nations of the alliance, in a meeting on June 4, 1971, chose Luns as his successor. Before taking up his new duties on the following October 1, Luns resigned his post in the Dutch Cabinet. During the first ten years of his stewardship as Secretary General, Luns had to deal with internal dissensions as well as international crises. The feud between Greece and Turkey over Cyprus, for example, was for years a "festering sore," to use his words, that threatened the health of the alliance. Because of the Turkish invasion of the island in 1974, Greece withdrew from NATO's military wing and did not return until 1980. Similarly, the clash between Great Britain and Iceland over the latter's efforts to ban foreign vessels from fishing within a 200-mile limit of its coast led to a break in diplomatic relations in February 1976. Luns and other mediators quickly put together a compromise plan that led to the restoration of formal ties just four months later.

However troublesome NATO's internal disputes have been, they have nevertheless remained tangential to the alliance's central problem of maintaining military preparedness while actively pursuing détente. Luns recognizes the importance of continuing negotiations with the Soviet Union and other Warsaw Pact countries, but he has remained skeptical of their intentions. The apparent willingness of Soviet leaders to seek a relaxation of tensions could be due to Leonid I. Brezhnev's personality, or it could be a short-term tactic precipitated by immediate problems, such as "anxiety over China, domestic economic worries, and the need to draw on the West for essential food imports and advanced technology," Luns warned in an article celebrating the twenty-fifth anniversary of the founding of NATO for the *Atlantic Community Quarterly*. Therefore, he concluded, "international peace continues to depend on a fragile balance of power."

Because of his belief in the importance of military might as a safeguard for peace, Secretary Luns approached with caution the NATO-Warsaw Pact discussions on mutual and balanced reductions in armed forces, which began in Vienna, Austria in January 1973. In light of recent increases in Eastern bloc troop strength, he particularly opposed the demands of Warsaw Pact representatives for equal rather than proportional reductions. Throughout the protracted negotiations Luns called attention to the continuing growth of Soviet armed forces, which in recent years had absorbed as much as 13 percent of the USSR's gross national product. An acknowledged expert on naval affairs, he was especially concerned about the offensive potential of expanded Soviet seapower. As he pointed out in an article for the *Atlantic Community Quarterly* in 1972, there was a real danger that the Soviet Union would use the threat of its military superiority to impose its political will.

Over the past several years, Luns has repeatedly asked member nations to comply with a NATO agreement calling for annual increases of 3 percent in military spending. At a privately sponsored meeting in Munich, Germany in February 1981, the Secretary General told a group of military officials and defense experts from nine NATO countries that the alliance must give up its "false assessments" of Soviet plans, "swallow the bitter medicine and accept sacrifices for a secure Western defense." Convinced that "Soviet power can be kept within limits only by countervailing power," as he put it in a piece for the *Atlantic Community Quarterly,* Luns strongly supported NATO plans to install intermediate-range ballistic missiles in Western Europe to counter the Russians' deployment of SS-20 missiles in the western regions of the Soviet Union. Moreover, he recommended the immediate production of the enhanced radiation warhead, or neutron bomb, not only to maintain the credibility of NATO's deterrence, but also to reduce the number of civilian casualties outside the immediate target area, should it become necessary to use the weapon. The Russian news agency *Tass* dismissed his arguments as those of a "neutron maniac."

During his long tenure as Minister for Foreign Affairs, Luns regularly supported the United States on such controversial issues as the Vietnam war, and as Secretary General of NATO, he has continued to back the Americans on most policy matters. He has, however, disagreed with Washington on some important questions. Most recently, in an unusually blunt address to a meeting of the North Atlantic Treaty Association in London on September 30, 1981, Luns reprimanded President Ronald Reagan for deciding, without consulting his NATO allies, to proceed with the construction and stockpiling of neutron warheads. Luns apparently did not object so much to the decision itself, but to the new Administration's lack of diplomatic finesse and to its failure to "[put] its positive interest in effective arms control across to the public." As he explained, "The Americans should not allow themselves to be seen in Europe as less interested in the opportunities for arms control than the Europeans." Noting that the proposal for modernizing NATO's tactical nuclear forces had originated with European representatives, he was equally hard on those West Europeans, including the majority of his fellow countrymen, whose opposition to the deployment of nuclear missiles within their boundaries undermined NATO unity.

The Secretary General was, in his words, "very pleased" when, in November 1981, President Reagan announced that the United States, in upcoming arms-control talks with the Soviet Union, would offer to refrain from installing cruise and Pershing missiles in Western Europe if the Soviet Union dismantled its medium-range missiles aimed at European cities. According to Western political analysts, the American proposal for the elimination of all medium-range missiles—the so-called zero option—was motivated, at least in part, by the Reagan Administration's desire to show its support for arms limitations to counter the growing antinuclear sentiments in Western Europe. After meeting with senior government officials in Washington on November 16, 1981, Luns told reporters that European opposition to nuclear weapons was widespread. "There is a greater fear of the weapons NATO has not deployed than of the weapons that the Russians have deployed for years." he said. Luns hoped that Reagan's gesture would convince Western Europeans that the Soviet Union was the real obstacle on the path to disarmament.

A fundamentally conservative man, Luns has little time for liberals of any kind. "I get up and leave when some leftist starts saving the whole world," he told a reporter for *Time* magazine (June 14, 1971), who questioned him about his television preferences. And he has often been at odds with the strong, reform-minded wing of the Dutch Catholic church. "The Lord protects the Head of the Church against grave errors," he once said, as quoted in the London *Observer* (June 6, 1971), "and in that context I prefer to accept the Pope, not the 300 or 400 mini-Popes as in Holland." Although he holds views that could be construed as reactionary by some, Luns is nevertheless well-liked by colleagues of all political persuasions and by the Dutch people. Not even the revelation in 1979 that his name had recently been discovered on the rolls of the Dutch Nazi party in the mid-1930's tarnished Luns's image. The States General accepted without question the former foreign minister's statement that his brother had submitted his name without his knowledge or permission.

It is said that Secretary General Luns, who stands an imposing six feet five and one-half inches tall, was one of the few European leaders able to look directly into the eyes of French President Charles De Gaulle, his longtime friend and occasional political adversary. An elegant dresser who favors dark blue, pinstripe suits, the Dutch statesman has a courtly bearing and a gracious old-world demeanor. Known for his wit, Luns occasionally enlivens solemn diplomatic meetings with humorous speeches. In addition to his native tongue, Luns speaks fluent English, French, and German. He has been married since 1939 to the Baroness Elisabeth Cornelia van Heemstra. The couple has a son, Hubert, and a daughter, Cornelia Sophie. The Secretary General's favorite recreations are swimming, walking, and reading. Fascinated by the sea since his days as a sailor, he has published several articles about the Royal Netherlands Navy and about naval matters in general.

Luns is the recipient of more than eighty decorations, academic honors, and prizes from his homeland and from dozens of foreign countries. He is a Knight Grand Cross of the Order of the Netherlands Lion and an Officer of the Order of Orange-Nassau, and he holds three Royal Wedding medals. An honorary fellow of the London School of Economics and of the Royal Geographical Society, he has received honorary doctorates from Harvard University and Oxford University, among other universities. In 1967 he was awarded the Charlemagne Prize from the city of Aix-la-Chapelle for his efforts to promote European unification, and in 1979 he won the Joseph Bech Europe Prize of Luxembourg.

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Ma, Yo-Yo

Oct. 7, 1955- Cellist. Address: b. ICM Artists, Ltd., 40 W. 57th St., New York City, N.Y. 10019

Yo-Yo Ma, whom Isaac Stern has hailed as "one of the greatest instrumental talents alive," has played the cello for twenty-two of his twenty-six years. Recognized as a musical phenomenon from his youngest days, Ma has dazzled the world's most celebrated musicians, conductors, critics, and music educators, from the legendary cellist Pablo Casals, whose enthusiastic recommendation led to Ma's first national television appearance, at the age of seven, to the jury who awarded him the esteemed Avery Fisher Prize in 1978. Ma is known for his effortless technique, his ravishing tone, and the extraordinary breadth of his interpretive power, but it is his ability to project his compelling personality to his audience while playing that makes Ma an exceptional artist. The desire to communicate with his listeners has always been uppermost in Ma's mind. In fact, as he has explained in several recent interviews, it is "the only reason" he has chosen to perform music in public.

Yo-Yo Ma comes by his musicianship naturally. Born in Paris, France on October 7, 1955, he is the younger of the two children of the musicologist, violinist, and composer Hiao-Tsiun Ma, who had emigrated from a small town near Shanghai, China to Paris in the 1930's, and his wife, a mezzo-soprano from Hong Kong. His parents "spoke two different dialects" of Chinese, Yo-Yo Ma told Lloyd Schwartz in an interview for *Harvard* magazine (January/February 1982), and they had different approaches to music as well. His father was "analytical, technical, intellectual," he said, while his mother was "more emotional" and "less the pedagogue." To hear Yo-Yo Ma perform is to witness at firsthand the marriage of those two approaches.

Ma's first instrument was the violin, but since his older sister, Yeou-Cheng, who eventually gave up a career in music to become a pediatrician, was studying the violin, he wanted something different. Claiming "no particular reason" other than a desire to play "something bigger," the little boy decided to switch to the cello. Unable to find a cello small enough for a four-year-old child to play, his father improvised one by attaching an endpin to a viola. Sitting on a stack of five telephone books with the surrogate cello between his knees, Ma learned to play the instrument under the watchful eye of his father, who specialized in the musical education of the gifted young. Hiao-Tsiun Ma's method of teaching involved short stints of concentrated work rather than long hours of practising. Each day, the boy had to memorize two measures of a Bach suite for unaccompanied cello, a task which was, in his words, "no strain at all." Moreover, as he explained to Richard Thorne in an interview for a *Saturday Review* (July 1981) profile, by "stringing the last two measures onto the next one and on and on—one sees how one pattern overlaps another, how the music expands and contracts."

By the time he was five years old, Ma knew three Bach cello suites by heart. At the age of six, he played one of Bach's unaccompanied suites in his first public recital, at the Institute of Art and Archeology at the University of Paris. The following year, he moved with his family to New York City, where Hiao-Tsiun Ma accepted a teaching job at a school for musically gifted youngsters. Among the pupils were the children of Isaac Stern, the violinist. One day Stern heard Yo-Yo play. Taken by the boy's talent, Stern recommended him to Leonard Rose, a cellist and teacher at the Juilliard School. Pablo Casals heard the child prodigy, too, and praised him so highly that Leonard Bernstein invited him, in 1963, to perform on the nationally televised *American Pageant of the Arts*, a fund-raising venture for what was to become the John F. Kennedy Center for the Performing Arts in Washington, D.C. The following year, Ma made his New York City debut at Carnegie Hall.

From the ages of nine to sixteen, Ma studied at Juilliard with Leonard Rose and János Scholz. At their hands, he learned, as he put it, "everything there was to know about cello playing." Rose taught through demonstration rather than through musical analysis, instructing his young student to "be at one" with his cello: "When you play," Ma explained to Howard Reich of the Chicago *Tribune* (February 18, 1981), "you must feel as though the instrument is a part of your body, the strings are your voice, and the cello is your lungs." When asked by Richard Thorne to describe his former student, Rose marveled, "By the time Yo-Yo was eleven or twelve, I had already taken him through the most difficult études. He may have one of the greatest techniques of all time. I'm always floored by it." Rose and Ma have maintained a very close relationship over the years. Recently, for example, when Ma was having trouble with his bow arm, he went to Rose for advice. Within a few hours, Rose identified and corrected the problem.

During his teens, Ma attended the Professional Children's School in New York City. Skipping two years, he graduated at fifteen. After receiving his high school diploma, Ma enrolled in Juilliard's college division. The following summer, he went to Meadowmount, a music camp run by Ivan Galamian, whose students included the violinists Itzhak Perlman, Pinchas Zukerman, and Jaime Laredo. Freed from the discipline of home, Ma "just went wild." As he told Richard Thorne, "[I] never showed up at rehearsals, left my cello out in the rain, beer bottles all over the room, midnight escapades to go swimming, and just about everything."

Returning to New York City at the end of the summer, Ma left Juilliard to attend Columbia University. "I thought that, before starting a career, I'd like to do something else for a while," he told Joseph Horowitz in an interview for the *New York Times* (April 15, 1979). "And I really wanted to go to college. . . . Since I started very young, I was always in music. And I was interested in learning about all sorts of other things." But he was dissatisfied with the academic life at Columbia. While visiting his sister in Cambridge, Massachusetts, Ma abruptly decided to transfer to Harvard University. It was, in his opinion, the "best decision" he ever made because Harvard's diversity challenged him in ways that the more insular world of the conservatory had not. Simply "seeing all the possibilities in life," he told Richard Thorne, made him "less neurotic," for a bachelor's degree would not only enable him to make a more informed commitment to music, but also equip him to do "other things" if he preferred. "It's not that I'm stuck playing the cello because it's the only thing I can do," he said.

While his instructors at the conservatory had concentrated on the technical mastery of the instrument, the professors in the music department at Harvard University offered, in addition, education in music history, theory, and appreciation. "What the people at Harvard gave me was a way of looking at things so that I could continue on my own—sort of training the mind to search for the meaning behind the notes," he explained to Joseph Horowitz. Ma is especially indebted to three Harvard instructors: Patricia Zander, whom he has since described as a "fabulous coach"; Leon Kirchner, who taught the chamber music course; and Luise Vosgerchian, his music theory instructor.

Like many child prodigies, Ma feared that as his intellectual and analytical understanding of music increased, his intuitive ability, his spontaneous "sense" of what he was playing would decrease. Miss Vosgerchian guided him safely through that difficult period by relentlessly questioning everything he did and by encouraging him to articulate his reasons for playing a phrase in a particular way. Eventually, he was able to discuss structural problems, transitions, cadences, and timing, among other things. With his newly acquired musical vocabulary, Ma began to think about music in new ways. Moreover, he learned to trust his instincts and his analysis of them. Today, Ma adds a piece to his repertory only when he feels, as he once put it, "very confident as to what the music says." To arrive at that point, he dissects each score with a thoroughness that Richard Thorne likened to that of a method actor analyzing a new script. "It makes me more precise," Ma told Thorne. "Rather than making sweeping statements, I have to support my argument."

While he was a student at Harvard, Ma took advantage of the many opportunities to perform on campus—in symphony concerts, in recitals, in ensemble groups with student and faculty musicians, and as a soloist. On weekends he frequently gave performances in neighboring small towns, where he usually tried out new pieces, and, occasionally, in large metropolitan centers. For example, in May 1971, he played at Carnegie Hall in a benefit for the Children's Orchestra, which had been founded by his father. Allen Hughes found only minor flaws in Ma's performance of Locatelli's Sonata in D, Beethoven's Sonata in A, and Hindemith's Unaccompanied Sonata, among other things, but as he noted in his review for the New York *Times* (May 8, 1971), "It would be a disservice to [Ma] to suggest that he has already reached his full artistic maturity. Time will probably mellow the tone he produces from the cello at present, and there will be a deeper penetration of musical meanings."

Just three years later, another New York *Times* music critic, Donal Henahan, acclaimed Ma's recital at New York's Ninety-second Street Y.M.-Y.W.H.A. as "extraordinary." The cellist showed "unusual care for nuances of tone and expression," Henahan wrote in his review of December 1, 1974. "It was an instance when intelligence and taste were wedded to temperament, and all put to the service of the music." In Schubert's "Arpeggione," for example, Ma stretched each musical strand to "just the right tautness, drawing full excitement from its rhythmic impulse without bruising the lovely melodies." Henahan was equally impressed by Ma's performance of Brahms's Sonata in F and George Crumb's Sonata for Solo Cello. "Here was the fusion of player, instrument, and music that one so rarely encounters, and without which there can be no performance worth a demanding listener's time," the critic concluded.

Since graduating from Harvard with a B.A. degree in humanities, Ma has spent most of his time on the road, giving as many as 125 concerts a year. The turning point in his career came in 1978, when he was selected as the sole winner of the Avery Fisher Prize, one of the most prestigious awards in classical music. It was the first time since the award was established, in 1975, that only one artist was chosen. The prize, which was intended to give talented young instrumentalists the opportunity to perform with major orchestras, included contracts for appearances with the New York Philharmonic, the Chamber Music Society of Lincoln Center, and other Lincoln Center ensembles, as well as performances in other cities.

Over the past few years, Ma has appeared as a guest artist with the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, and the Boston and Philadelphia Orchestras in the United States and with the Royal Philharmonic, the English Chamber Orchestra, the Berlin Philharmonic, the Orchestre Nationale de France, the Vienna Philharmonic, and the Israel Philharmonic overseas. Lorin Maazel, who conducted Ma and the Orchestre National de France in a recording of the Lalo and Saint-Saëns cello concertos for CBS Masterworks, spoke for many of his colleagues when he told Richard Thorne, in the interview for the *Saturday Review* profile, that conductors never worried about Ma's performances because "his thorough competence carries him through every imaginable pitfall." Moreover, his sensitive interpretations often inspired superlative performances from his accompanying orchestras. Benjamin Zander, the conductor of the Boston Philharmonic Orchestra and himself a cellist, reported that his musicians "played better for three months" after performing the Dvorák cello concerto with Ma.

Ma's national and international tours also included solo recitals and chamber music concerts with other renowned artists. For example, he joined Itzhak Perlman, the violinist, and James Levine, the conductor, artistic director of the Met, and pianist, in a performance of Mendelssohn's Sonata in D Minor for a PBS *Gala of Stars* broadcast, and during the 1980-81 season, he often collaborated with pianist Emanuel Ax and violinist Young-Uck Kim. For the past few seasons, he has been a regular participant in the all-star series "Isaac Stern and Friends" at Carnegie Hall and the Kennedy Center, and he recently inaugurated his own series, "Yo-Yo Ma and Friends," at Lincoln Center's Alice Tully Hall. Ma is also a frequent visitor to the annual summer music festivals in Aspen, Colorado, Marlboro, South Carolina, Chautauqua, New York, and at the Meadow Brook Festival in Rochester, Michigan and the Spoleto Festival in Charleston, South Carolina.

Although Ma technically mastered the rather limited cello repertory years ago, he still finds in the music interpretive challenges. As pianist Richard Kogan, a former Harvard classmate of Ma's, has pointed out, the majority of musicians, once they have "discovered the truth" in a piece, continually re-create the same performance. Ma, on the other hand, constantly discovers new interpretations of such staples of the cello repertory as Bach's Suite No. 5 in C Minor, Schubert's "Arpeggione" sonata, Haydn's Cello Concerto in C Major, and Franck's Violin Sonata in A Major, in its cello transcription. After hearing Ma play the Franck sonata in concert at the Ninety-second Street Y in January 1981, Peter G. Davis reported in the New York *Times* (January 26, 1981): "For all the patrician stylishness of his basic approach, Mr. Ma's playing consistently smoldered with a controlled passion that made this overplayed score sound as fresh and immediate as it must have on the day it was first played."

By his own account, Ma feels spiritually closest to Mozart and Haydn, and his recording of the two extant Haydn cello concertos for CBS Masterworks has been rated by music critics to be among the best performances of those works. As Richard Thorne observed, Ma's reading of Haydn "offers more delight in the composer's cheerful good humor than any other interpretation on record. [His] cello seems to burst periodically into chuckles. No other cellist is so perceptively at home with the music of Haydn *and* Lalo *and* George Crumb."

Admittedly frustrated by the restricted cello repertory, Ma has added to his storehouse of concert pieces such rarely heard twentieth-century compositions as the cello concertos of Dmitri Kabalevsky and Gerald Finzi and Krzysztof Penderecki's Sonata for Cello and Orchestra. Recently he began performing his own transcriptions of such touchstones of the violin and viola literature as Paganini's tortuous "Caprices," Mozart's "Sinfonia Concertante," and Brahms's Sonata in D Minor. When Ma performed the Brahms sonata, which he had arranged for cello and piano, in a recital at Alice Tully Hall in February 1980, *New York Times* music critic Donal Henahan, among others, was struck by the technical aptness and poetic effectiveness of the transcription.

Music critics have described Ma's approach to music as a synthesis of Pierre Fournier's cool, unadorned style and Pablo Casals' warmth and missionary dedication. Interestingly, Ma plays the same cello—an instrument made in Venice by Matteo Goffriller in 1722—that Fournier used on several famous recordings. The cello, nicknamed "Sweetie Pie" by Ma, is insured jointly by four companies for $200,000. The invocation of Casals' name is equally appropriate, for in Ma's view, Casals epitomized musical excellence because by understanding and "speaking" the language of Bach and Beethoven, he effectively communicated their messages to his audiences. "The ultimate goal of the music is always beyond the notes . . . ," Ma explained to Lloyd Schwartz. "The more you've figured out, the more solutions there are. Casals was like Michelangelo—every single thing carved out, with effort and pain. That's why those phrases are so memorable. . . . If you can make a statement that sticks to the mind you can do anything."

Slight and boyish-looking, Yo-Yo Ma has straight black hair, dark brown eyes, a highly mobile face, and large hands with thin, muscular fingers. Perhaps his most distinguishing characteristics, however, are his boundless enthusiasm and cheerful equanimity. In a ruthlessly competitive field, Ma has only friends and admirers, at least partly because of efforts to share the limelight with lesser-known instrumentalists. His patience and prankish sense of humor have made him a favorite with professional orchestral musicians the world over.

Except for a period of several weeks in the summer of 1980, when he underwent a successful operation for the correction of curvature of the spine, Ma has been on the road almost continuously since 1978. To relax, he plays chess, practises calligraphy, reads, or jogs. A few years ago, he took up musical composition. "The thing I'm most afraid of is to be bored," he said, as quoted in the *Harvard* magazine article. "It's death. I'd rather stop playing. Alone on tour you can get very self-centered. It's easy to think of nothing but music and planning. You can get carried away. More interviews, TV shows—greed. It's important to get away from it. I'd like some vacation time, private time—to live some semblance of a good life." On May 20, 1978 Ma married Jill Hornor, a German literature instructor at Harvard. The couple recently moved from Harvard's Leverett House, where he had been artist-in-residence for three years, to a house in Winchester, Massachusetts.

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McCullough, Colleen

June 1, 1937- Australian writer.
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Although Colleen McCullough, the Australian author, has published only three novels, she has established herself as one of the most commercially successful writers of fiction in the world. She first made publishing history in 1977, when the paperback rights to her second novel, *The Thorn Birds*, a panoramic family saga set in the desolate Australian Outback, were sold to Avon Books for $1,900,000, then the highest price ever paid for paperback rights. Spurred by *The Thorn Birds'* popularity, Miss McCullough's first novel, *Tim*, which had had only modest sales when first published in 1974, proceeded to sell 700,000-plus copies in a subsequent paperback edition. Her most recent novel, *An Indecent Obsession*, a tightly constructed, somewhat depressing tale set in the mental ward of a military hospital in the Pacific at the end of World War II, sold an astonishing 200,000 copies in hardcover even before its official October 1981 publication date and zoomed to the top of the *New York Times* best-seller list. Her most recent effort is *Cooking With Colleen McCullough and Jean Easthope*, a guide to Australian cuisine published by Harper & Row in 1982. While Miss McCullough is not always taken seriously by book review-

Colleen McCullough

ers and literary critics, the phenomenal appeal of her books has made her a millionaire several times over and has assured her a niche in the history of twentieth-century popular literature.

Colleen McCullough was born on June 1, 1937 in Wellington, New South Wales, Australia, the daughter of James McCullough, an Ulster Orangeman, who had immigrated to Australia in the 1920's, and his wife, a New Zealander of Irish Catholic and Maori ancestry. Miss McCullough remembers her father, a sugar cane cutting contractor, as tightfisted, "cold," and "disinterested in his family," as she told Sidney Fields in an interview for the New York *Daily News* (March 8, 1977). Because her father was away so much of the time in the sugar country, she found her paternal substitutes in her mother's nine unmarried brothers, most of whom lived with the McCulloughs at different times during the 1930's and 1940's.

Raised mainly in Sydney, where she attended a convent school for twelve years, Miss McCullough was, by her own admission, "fat and homely, aggressive and ambitious." After graduating from Holy Cross College with honors in English, chemistry, and botany, she enrolled at the University of Sydney. She intended to become a physician, but her father, who was opposed to medical careers for women, refused to let her continue her studies. "Bitterly disappointed," to use her words, Miss McCullough left Sydney to work, successively, as a librarian, a schoolteacher, and a bus driver in the Outback. She eventually returned to the University of Sydney and earned a bachelor's degree as a medical technician specializing in neurophysiology.

In the early 1960's Miss McCullough, like many young Australians of her generation, set off for London, England, where she found a job caring for epileptic and retarded youngsters at the Hospital for Sick Children. She remained there until 1967, when she moved to the United States, at the invitation of the chairman of the department of neurology at Yale University's School of Medicine, to manage the school's neurological research laboratory. Over the next ten years, she not only supervised the day-to-day operations of the lab, but also designed and built special pieces of equipment for the doctors and served as the lab's resident medical illustrator, occasional photographer, and "chief maker of pots of tea." In her spare time she painted oils, some of which she managed to sell, and worked on a novel which was drawn, at least in part, on her experiences at the London hospital. "I had decided that I was an old maid and that I didn't want to be by myself and poor, too, at the age of seventy," she explained to Jay Scott in an interview for the Toronto *Globe and Mail* (May 15, 1979). "My best extramural talent was for writing so I began."

Tim, her first effort, was published by Harper & Row in 1974. A touching love story, *Tim* is as much about the bittersweet sexual awakening of Mary Horton, a middle-aged, single, no-nonsense business executive, as about the belated coming-of-age of Tim Melville, the exceptionally handsome, mentally retarded, twenty-five-year-old day laborer she hires to do her gardening. The relationship between that odd couple gradually develops into love despite social constraints and entrenched prejudices against spinsters and retarded adults. For a first novel by an unknown Australian author, *Tim* attracted an unusual number of critical notices, most of them favorable. Perhaps the most observant review appeared in the national Roman Catholic weekly *America*. Like the majority of her counterparts in the secular press, Margaret Ferrari was impressed by Miss McCullough's accomplished prose style, her "compassionate yet concise" feeling for character, and her sensitive handling of a delicate subject. "*Tim* is a warm book to read," she concluded, "reassuring about goodness in human nature and about the power of love to overcome worldly obstacles and to make us care more for another person's interests than our own." Riding on the enormous success of *The Thorn Birds, Tim* eventually sold more than 20,000 copies in hardcover and 700,000 in paperback. The paperback edition of the novel got an additional boost from the release of Michael Pate's film version, which starred Piper Laurie and Mel Gibson.

Miss McCullough began writing *The Thorn Birds* on June 13, 1975, after the end of a long, unhappy love affair. "I have found that writing is the only thing I can do that obviates that kind of misery," she told Suzanne Lowry in an interview for a *Guardian* (April 14, 1977) profile. "So I kept at the book and when doing that I couldn't think of anything else." Night after night she came home from working at the Yale lab, donned a nightgown, support hose to keep her legs and feet from swelling, and surgical gloves to protect her arms from chafing on the desk, and typed until dawn. Some nights she wrote as many as 15,000 words. By the end of nine weeks, she had written two long drafts; she was to write eight more in as many months. She ran into trouble with the love scenes between the novel's spirited heroine, Meggie Cleary, and Father Ralph de Bricassart, a dashing priest many years her senior. "Lovemaking is such a nonverbal thing," she explained to Miss Lowry. "There is the difficulty of being erotic without being offensive."

Loosely based on Miss McCullough's own family history, *The Thorn Birds* takes its title from the legend about a tiny bird that sings only once as, impaled on a thorn, it gives up its existence in a single, glorious burst of song. The bird's sacrifice is mirrored in the lives of the novel's main characters, whose careers the author follows from 1915 to 1969. In the course of those fifty-odd years the indomitable Meggie Cleary loses her father and several brothers to the merciless climate and arduous life of the Outback, Ralph de Bricassart to the Roman Catholic hierarchy, and her beloved son Dane, the result of a brief idyll with Father Ralph, to the sea. Much of the action takes place on Drogheda, the Clearys' sprawling sheep station, which Miss McCullough describes in such graphic detail that it becomes, in effect, a major character in the novel, but the story ranges as far afield as London and Rome.

Convinced that McCullough's colorful, fast-paced family chronicle had all the earmarks of a best-selling blockbuster, Harper & Row held a two-day auction for paperback rights in mid-February 1977. Avon Books's winning $1,900,000 bid set a new record for subsidiary rights. Foreign reprint rights brought in an additional $650,000. Rushing the manuscript into print by May 1977 in order to cash in on the lucrative summer reading market, Harper touted the heavily promoted 530-page novel as an Australian Gone *With the Wind*. Simultaneously published in Australia and in the United States, *The Thorn Birds* took just four weeks to hit the top of the New York *Times Book Review*'s best-seller list, where it remained for months. By 1981 the novel had sold some 9,000,000 copies in hardcover and paperback in the United States alone. Sales are expected to climb even higher with the telecast of the projected miniseries, starring Richard Chamberlain.

While readers snapped up copies of *The Thorn Birds,* literary critics labored to explain its extraordinarily widespread appeal. Notwithstanding their complaints about its one-dimensional, "mechanical" characters, its "leaden" dialogue, and its "clichéd," "amateurish" prose, which Amanda Heller, in her appraisal for the *Atlantic* (June 1977), dismissed as "all adjectives and exclamation points," most reviewers conceded that it was "good escapist fiction," and even Miss Heller admitted that *The Thorn Birds* was as "addictive as popcorn." Colleen McCullough herself thought it was "a good epic, as epics go." "I enjoyed writing it more than I enjoy reading epics," she told Jay Scott, "unless they're by Tolstoy."

Amid reports that her eventual earnings from the book could exceed $5,000,000, Miss McCullough at first went ahead with her plans to start nurses' training at St. Bartholomew's Hospital in London. In mid-1977, however, she postponed her schooling to go on a whirlwind international publicity tour, and a little while later, she dropped the idea entirely. "I don't believe a patient would appreciate the idea of having a millionaire nurse carrying the bedpan," she explained to one interviewer. Besides, she added, she was bubbling over with ideas for new books, including a murder mystery, a war adventure, and an "esoteric intellectual novel."

Long fascinated by the role played by the Australian armed forces in World War II, Miss McCullough chose an unusual theme and setting for her third novel, *An Indecent Obsession* (Harper & Row, 1981). Set entirely in the "troppo," or mental, ward of a military hospital in the South Pacific, the book revolves around the intertwined lives of a dedicated nurse, Honour Langtry, and her five male patients, all of them hospitalized for treatment of the aftereffects of jungle combat duty, such as hypochondria, hysterical blindness, depression, and guilt. Honour is thinking of marrying one of the men after the war when the delicate balance of the ward is shattered by the arrival of a new patient—Michael Wilson, a handsome and, by all outward appearances, normal young officer. Despite her best intentions, Nurse Langtry is gradually drawn into a passionate affair with Wilson that inevitably ends in tragedy.

Like its predecessor, *An Indecent Obsession* became a main selection of the Literary Guild and an immediate best seller. It, too, jumped to first place on the New York *Times* and *Publishers Weekly* best-seller lists and earned its author and publisher a seven-figure prepublication payment for paperback rights. Unlike *The Thorn Birds*, however, Miss McCullough's latest effort pleased reviewers as well as readers. Although some critics felt that her treatment of the theme of duty—"the most indecent of all obsessions," to use her words—was "vague" and "confused," most agreed that her characters were "believable," "fully drawn," and "very human."

In his evaluation for the New York *Times* (October 29, 1981), Christopher Lehmann-Haupt applauded Miss McCullough as "a natural storyteller." Her characters are "so immediately present in these pages that one can see them played by those wonderful troupes of English actors who appeared in such military films as *Tunes of Glory* and *The Bridge on the River Kwai*," he wrote. "But if Miss McCullough expects to be taken seriously as a novelist—and, to judge from the improvement of this book over *The Thorn Birds*, there's no reason why she shouldn't be—she's going to have to write just a little less slickly."

To many of her readers, Colleen McCullough may be as intriguing as any character she has created. A Junoesque woman who stands five feet ten inches tall and weighs nearly 200 pounds, she has delicate features and thick, hip-length, flaming red hair. She tried a series of diets over the years, but because of a thyroid deficiency, only recently diagnosed, none had any effect. Now reconciled to her ailment, she happily chainsmokes and adds "acres of white sugar" to her coffee. "I don't have children or a husband, there's only me," she explained to Sandy Rovner of the Washington *Post* (November 26, 1981). "So I figure its my choice, and I just don't like the thought of having to worry about my body."

Good-humored and talkative, Miss McCullough, who is unusually frank in interviews, has described herself as a "journalist's dream," although she readily admits that some reporters have been baffled by her refusal to be "pigeonholed," to do "the routine things." Responding to the often asked question about her marital status, she told the *Guardian*'s Suzanne Lowry that she had "a hang-up about being married" because of her parents' relationship. "I always think something isn't going to work," she said. "Anyway I am too strong; I'm better at most things, better in most fields and the male ego is awfully fragile. I don't hate men; it is just absolutely impossible to live with me. I don't blame the poor fellas; and I enjoy living on my own."

In what she called "an act of self-preservation as a writer," Miss McCullough recently moved to Norfolk Island, a tiny, sparsely populated outpost about 1,000 miles east of Australia. To compensate for one of the island's few drawbacks—its distance from typewriter repair shops—she has equipped her home office with a dozen electric typewriters. The author, who usually takes several years off between books to "recharge [her] batteries," plans to "have a bash at a biography," as she put it in one recent interview, for her next effort. In the meantime, she is taking advantage of Norfolk's celebrated "peace and quiet" to garden, paint, listen to music, read, and to pursue her latest hobby, astronomy.

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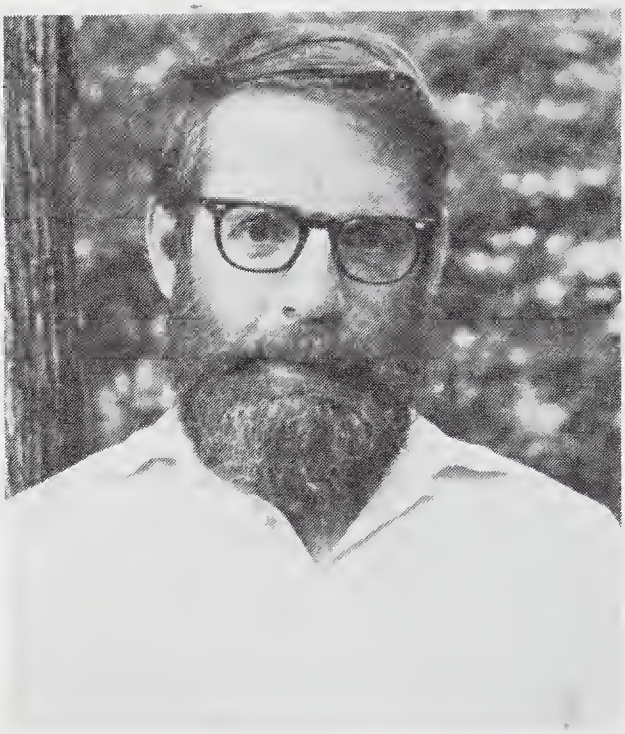

McPhee, John (Angus)

Mar. 8, 1931- Writer. Address: b. c/o The New Yorker, 25 W. 43rd St., New York City, N.Y. 10036; h. 475 Drake's Corner Rd., Princeton, N.J. 08540

"John McPhee ought to be a bore . . . ," Pamela Marsh once remarked in a review of one of his fifteen books for the *Christian Science Monitor*. "With a bore's persistence he seizes a subject, shakes loose a cloud of more detail than we ever imagined we would care to hear on any subject—yet somehow he makes the whole procedure curiously fascinating." Although he has always been held in high regard by his journalistic peers, McPhee was relatively little-known—except to readers of the *New Yorker*, where he has been a staff writer since 1965—until the publication, in 1977, of *Coming Into the Country*, his first best seller. A meticulous craftsman with an unquenchable curiosity, McPhee has, over the years, turned out dozens of profiles and articles on a wide variety of subjects for the *New Yorker* and other magazines. Most of those pieces were later published in book form by Farrar, Straus, & Giroux, the house that continues to be his publisher. McPhee has twice been nominated for a National Book Award, for *Encounters With the Archdruid* and for *The Curve of Binding Energy*

The youngest of the three children of Harry Roemer McPhee, a physician, and Mary (Ziegler) McPhee, John Angus McPhee was born in Princeton, New Jersey on March 8, 1931. Dr. McPhee, a specialist in sports medicine, was the regular physician for Princeton University's athletic teams and for several United States Olympic teams as well. As a boy, John McPhee often watched Princeton's teams practice. By his early teens, he was himself skilled in several sports. Despite his short stature, he particularly excelled in basketball, and he was also good at canoeing, a sport he learned during his annual visits to a summer camp in Keewaydin, Vermont, where he eventually became a counselor.

At Princeton High School, where he was a superior student, McPhee came under the tutelage of Olive McKee, an English teacher of the old school, who required her students to submit three compositions, complete with detailed outlines, every week. McPhee has credited her with instilling in him a respect for structure and organization in writing.

Because he had skipped a grade, McPhee was only seventeen when he graduated from high school in 1948. Realizing that their son was not yet ready for college, McPhee's parents sent him for one academic year to Deerfield Academy, a private school in Deerfield, Massachusetts. In 1949 McPhee enrolled at Princeton University, where he majored in English literature and won the Manners Prize in creative writing. Setting a precedent for future Princetonians majoring in English, he persuaded the faculty to allow him to submit as his senior thesis his 65,000-word semi-autobiographical novel *Skimmer Burns*.

McPhee spent much of his leisure time in composing poems that he has since disparaged as "rank imitations of Pope, Yeats, Housman, and Eliot," and in writing and editing articles for such campus publications as the *Nassau Literary Magazine* and the *Princeton Tiger*. He also commented on new films and books for the *Daily Princetonian* and, in his senior year, contributed the "On the Campus" column to the *Princeton Alumni Weekly*. He sent some short pieces to a few popular magazines, including the *New Yorker*, the one he most admired. To his disappointment, it politely rejected his unsolicited submissions, but he was somewhat consoled when the New York *Times Magazine* (May 25, 1952) published his "It's Collegiate—But Is It Humor?"

While he was an undergraduate at Princeton, McPhee appeared as the regular "teenage" panelist on the radio and television quiz show *Twenty Questions*. By asking questions that could only be answered with "yes" or "no," he quickly identified the show's mystery items. As William L. Howarth, the editor of *The John McPhee Reader* (1976), observed in his introduction to that collection, "The [game-show] training was probably useful for a future journalist; it taught him how to assemble facts and infer their meanings."

After taking his A.B. degree from Princeton in 1953, McPhee spent a year in England reading literature at Magdalene College, Cambridge University, and, in his free time, playing basketball with a pickup squad of students. On his return to the United States in 1954, he settled for a time in Princeton, where he tutored at a local school, and then moved to New York City to try to establish himself as a free-lance writer. He sold several television plays to *Robert Montgomery Presents*, one of the most acclaimed live dramatic series of the 1950's, before joining the staff of *Time* in 1957 as a contributing editor. Assigned to the so-called "back-of-the-book" sections, he was for five years the sole writer of the magazine's "Show Business" column and the author of nine cover stories on such entertainment luminaries as Richard Burton, Jackie Gleason, Joan Baez, Barbra Streisand, Sophia Loren, and Mort Sahl. *Time*'s senior editors were so impressed by his work on those pieces that they gave him the opportunity to move up to the prestigious "National Affairs" section, but he declined the offer. Meanwhile, he continued to sell free-lance articles and an occasional short story to such disparate publications as the *Transatlantic Review*, the *Saturday Evening Post*, and the *New Yorker*. The last named published, in its issue of March 16, 1963, his "Basketball and Beefeaters," an account of a game, played in the Tower of London, between McPhee's itinerant basketballers and the Royal Fusiliers.

Encouraged by his sale to the *New Yorker*, McPhee sent its editors a detailed proposal for a profile of Princeton University's All-American basketball star Bill Bradley. They were so taken with the finished piece, "A Sense of Where You Are," that they devoted fifty pages of the January 23, 1965 issue to it. When an expanded version, *A Sense of Where You Are: A Profile of William Warren Bradley*, was published later that year by Farrar, Straus, & Giroux, among the enthusiastic reviewers was Rex Lardner, who appraised it for the New York *Times Book Review* (November 28, 1965). In his opinion, the book was "inspiring without being preachy" and "immensely well-written," containing "the clearest analyses of Bradley's moves, fakes, and shots that have appeared in print."

A few weeks after the *New Yorker* published "A Sense of Where You Are," William Shawn, the magazine's editor in chief, hired McPhee as a staff writer, a position he still holds. The title carries with it an almost unheard-of degree of freedom in the world of magazine publishing, for unlike his counterparts on the staffs of most weekly publications, McPhee chooses his own topics and story lengths and sets his own deadlines. Although he occasionally consults the editors, they rarely suggest changes in his final drafts. The *New Yorker* has a first option on all of McPhee's work, but he is free to sell rejected articles to other magazines. Since 1965 he has also published pieces in such periodicals as *Playboy*, *Holiday*, *National Geographic*, *Vogue*, *Living Wilderness*, *Horticulture*, and the *Atlantic*.

The subjects McPhee has canvased over the years have ranged from the planned construction of nuclear power plants off the coast of New Jersey to the distillation of Scotch whisky and the culinary creations of his favorite chef, the pseudonymous "Otto," who "never stuffed a mushroom the same way twice." Intrigued by changes in the color of oranges over the course of a winter, McPhee decided, early in 1966, to go to Florida to research what he thought would be "a very short piece" on oranges. "I went into an orange grove down there and found 140 Ph.D's studying oranges" he recalled to Stephen Singular, in an interview for the New York *Times Book Review* (November 27, 1977). "There was a library nearby with 50,000 items on oranges. 'Oranges' ended up about 60,000 words long." After running in the *New Yorker* in two consecutive issues in May 1966, *Oranges* (1967) was published in hardcover in a slightly expanded form. Some reviewers grew restive with McPhee's exhaustive examination of the citrus industry, but most of them commended him for the skill with which he interwove his facts and statistics into a readable narrative.

"A great stream of ideas goes by," McPhee once remarked as quoted in *Time* (December 5, 1977). "The problem is how to pick one out that you want to spend a year or more working on. . . . Just about everything I've written touches on subjects that interested me as a kid." One early example was his profile of Frank L. Boyden, the autocratic administrator of Deerfield Academy during McPhee's year there. It was later published, in a slightly expanded form, as *The Headmaster: Frank L. Boyden of Deerfield* (1966). His memory of the ancient bark canoe suspended from the rafters in the dining hall at Camp Keewaydin inspired *The Survival of the Bark Canoe* (1975), a profile of Henri Vaillancourt, a New Hampshire craftsman who makes bark canoes by hand, in the centuries-old Indian fashion.

McPhee's reverence for nature, tradition, and the preservation of such Thoreauvian values as self-reliance and independence is equally evident in *The Pine Barrens* (1968), a social and natural history of a wilderness area in central New Jersey, and in *The Crofter and the Laird* (1970), a description of life on the craggy, barren island of Colonsay in the Inner Hebrides, the ancestral home of the McPhee clan. His uncharacteristically personal account of the several months in 1967 that he spent on that island, which he described as "less like a small town than like a large lifeboat," struck Peter Gellatly, who reviewed the book for *Library Journal* (June 15, 1970), as "a minor sociological treatise transformed by the author's skill into a sad pibroch elegy for the passing of a way of life that offers much, but is too old-fashioned to survive."

A long-standing interest in tennis prompted McPhee's two-part *New Yorker* article, later published as *Levels of the Game* (1969), about the semifinal match between Arthur Ashe and Clark Graebner at the United States Open Tennis Championships in September 1968. Simulating the back-and-forth motion of the long rallies that marked the tension-filled match, McPhee deliberately paced his narrative and varied his style, interspersing an almost point-by-point analysis of a game with "flashbacks" in which he described and contrasted the two players' backgrounds and life styles. A few years later, McPhee wrote the text for *Wimbledon: A Celebration* (Viking, 1972), a history of Wimbledon tennis championships with photographs by Alfred Eisenstaedt.

McPhee builds his carefully constructed articles from hundreds of pages of typewritten notes, the results of months of reading, researching, and interviewing. Because he believes tape recorders are "intrusive" and "unselective," he never uses one; instead he relies on his remarkable powers of observation and listening. "I just spend time with people," he explained to John F. Baker in an interview for *Publishers Weekly* (January 3, 1977). "I haven't really anything much to *ask* them. . . . In my experience, the things that develop insight don't come along as a result of asking questions. I just hang around, scuff my toes a little and wait for something to happen."

When McPhee begins to hear the same stories for the third time, he returns to Princeton and settles down to write—a "wretched process," as he once expressed it. After typing, binding, and photocopying his notes, he reads and rereads them until a pattern of ideas and incidents, suggesting possible topics, emerges. Next, he codes his notes by topic, puts the topic headings on individual index cards, and shuffles them until he happens upon a logical outline. After coding his duplicate set of notes, he cuts them up and files the hundreds of scraps of information in appropriately labeled folders, one for each index card. With the structural problems out of the way, he begins the slow process of writing, marking his progress with a steel dart on an outline thumbtacked to his office bulletin board.

In some cases, the structure of a McPhee article becomes its dominant feature, accentuating the subject matter, as in *Levels of the Game*, or even determining it, as in *Encounters With the Archdruid: Narratives About a Conservationist and Three of His Natural Enemies* (1971), a series of planned confrontations on disputed ground between David Brower, the militant environmentalist, and three antagonists, handpicked by McPhee. With McPhee as an impartial observer, Brower argued with Charles Park, a mining engineer, in an open-pit copper mine, with resort developer Charles Fraser on Cumberland Island, the site of a proposed multimillion-dollar resort complex, and with Floyd Dominy, then the Commissioner of Reclamation of the United States, on a raft trip down the Colorado River. "The importance of this lively book in the unmanageably proliferating literature on ecology is in its confrontation between remarkable men who hold great differences of opinion with integrity on all sides . . . ," Edmund Fuller observed in his review for the *Wall Street Journal* (August 11, 1971). "[McPhee] portrays them all in the round, showing them clashing in concrete situations when factors are complex and decisions hard. Readers must choose sides."

In pursuing a story, McPhee masters the basic elements and technical jargon of such highly specialized fields as aeronautical engineering and nuclear physics. *The Deltoid Pumpkin Seed* (1973), which originally appeared in the *New Yorker* in three consecutive issues in February 1973, charts the development of an experimental, computer-designed "aereon"—a hybrid flying machine that is half airplane, half airship. *The Curve of Binding Energy* (1974), a three-part *New Yorker* profile of nuclear physicist Theodore Taylor, examines the probability of nuclear terrorism in a world of operating nuclear power plants and plutonium storage warehouses. Taylor, who had worked at the atomic bomb research facility at Los Alamos, New Mexico, contended that an educated terrorist could easily build a nuclear weapon.

The most controversial of McPhee's books to date, *The Curve of Binding Energy* encountered a generally warm reception from members of the lay press, who appreciated McPhee's "insightful and fascinating blend of practical and personal detail," to quote William Lanovette, writing in *Commonweal* (June 28, 1974). What criticism there was came from representatives of the scientific community. A. D. Foley, who reviewed the book for the *Bulletin of the Atomic Scientists* (October 1974), for instance, dismissed it as "a collection of gossip and sensationalism" that is "half biography, half essay with scant documentation." McPhee, he concluded, had "[done] justice neither to Taylor . . . nor to the very serious problems involved in the vulnerability of the nuclear industry to terrorist attack and diversion of materials."

For his series of *New Yorker* articles about Alaska, McPhee spent several months in 1976 in the upper reaches of the Yukon, an area known to its inhabitants as "the country." He took canoe trips down the Salmon River, helicoptered over proposed sites for a new state capital, and talked to scores of Eskimos, trappers, gold prospectors, and settlers in a remote hamlet near the Canadian border, where long periods of isolation breed hostilities so deep that "a cup of borrowed sugar can go off like a grenade," as McPhee put it. *Coming Into the Country* (1977) won high praise from reviewers, most notably Edmund Fuller of the *Wall Street Journal*, *Time* magazine's Paul Gray, and Edward Hoagland, an occasional critic for the New York *Times Book Review* who is himself the author of a fascinating journal of his travels in the wilds of northwestern Canada.

Off and on over the past few years, McPhee has been traveling around the country with geologists, "trying to develop at least a rudimentary understanding of the long history and odd behavior of the planetary surface where our kind has made its sudden and alarming appearance," to use his words. In *Basin and Range* (1981), a chronicle of a "physiographic" journey across the southwestern United States made in the company of Kenneth S. Deffeyes, a professor of geology at Princeton University, he juxtaposed 4.5 billion years of earth's history with the stories of the scientists who study it and the history of geology itself, paying particular attention to the impact of the revolutionary theory of plate tectonics. Characteristically, it is McPhee's instinct for the unusual detail and the telling phrase that makes his narrative as colorful and multilayered as the strata he describes.

McPhee's list of journalistic credits includes a number of anonymous contributions to the *New Yorker*'s "Talk of the Town" section and three collections of articles, *A Roomful of Hovings and Other Portraits* (1968), *Pieces of the Frame* (1975), and *Giving Good Weight* (1977). He is also the author of a handful of short stories, including "The Fair of San Gennaro," "Eucalyptus Trees," and "Ruth, the Sun Is Shining." Since 1975 McPhee has been Ferris professor of journalism at Princeton University, where he teaches a course called "The Literature of Fact," a weekly seminar that stresses the "artistic possibilities" in factual writing.

Compact and muscular, John McPhee stands five feet seven inches tall and weighs 154 pounds. He has brown hair and hazel eyes, and he usually sports a full beard. A quiet-spoken, rather shy man, he treasures his privacy and only grudgingly grants interviews. His vacations are often work-related, but he occasionally escapes to the Maine woods for a week or two of fishing and canoeing. At home, he breaks up his customary twelve-hour workdays by jogging or by playing basketball, tennis, or squash at a level that "attracts ample company and no attention," as he once put it. McPhee shares his home in Princeton with his wife, Yolanda (Whitman) McPhee, a horticulturist whom he married on his birthday in 1972, and his four stepchildren, Cole, Andrew, Katherine, and Vanessa Harrop. He has four daughters, Laura, Sarah, Jenny, and Martha, from an earlier marriage to the former Pryde Brown, a photographer, that ended in divorce.

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Mandrell, Barbara

Dec. 25, 1948- Singer; musician; television personality. Address: b. c/o Dick Blake International, Inc., P.O. Box 24727, 11 Music Circle South, Nashville, Tenn. 37202; h. P.O. Box 332, Hendersonville, Tenn. 37075

Singer Barbara Mandrell might have been "country when country wasn't cool," as she proclaimed in her 1981 hit song, but now that

Barbara Mandrell

country music has become the second-ranking type of American music in record sales, this show-business veteran of more than two decades has attained the height of her success. In 1981 she made Nashville history as the first star to win the Country Music Association's Entertainer of the Year Award for the second year in a row. She was thus honored not so much because of her record sales, but because she epitomized the image of the new, more sophisticated and commercialized country music, having become, in effect, what Bill Bell of the New York *Daily News* (October 14, 1981) called "an ambassador for the industry." A firm believer in the basic principles of "God, country, and family," she projects a "squeaky clean image" that has been the hallmark of her series, *Barbara Mandrell and the Mandrell Sisters*, presented on NBC-TV from November ber 1980 until the end of the 1981-82 season. According to Jack Hurst, writing in the Chicago *Tribune* (July 12, 1981), the show "made Mandrell's the most instantly recognized female country face besides Dolly Parton's."

Barbara Ann Mandrell was born in Houston, Texas on Christmas Day, 1948, into a very musical and strongly religious family. Her father, Irby Matthew Mandrell, owned a music store and played guitar. But it was from her mother, the former Mary Ellen McGill, a music teacher who played the piano and organ, that Barbara learned to read musical scores and play the accordion by the time she was five. Her younger sisters, Louise (Mrs. R. C. Bannon) and Irlene (Mrs. Rick Boyer), have embarked on musical careers of their own and were featured on *Barbara Mandrell and the Mandrell Sisters*. By her own admission "something between a hopeless ham and an occasional show-off," Barbara Mandrell has never been fazed by audiences. When, as a preschooler, she made her first public appearance with her accordion in her uncle's church, playing the only gospel song she knew, she thought it was so much fun that she played it a second time.

About the time that Barbara Mandrell reached school age, the family moved to Oceanside in Southern California. Always an excellent student, she preferred to give her school recitations from the front of the classroom rather than from her seat and, according to one of her teachers, she would have made "a great PTA president" or perhaps "an admiral in the navy." She ran on the school track team, played baseball and basketball, served on the student council, and was a member of the school band and the choir. By the time she was eleven, she had learned to play the steel guitar so well that her father, then sales manager for a music company, took her to a trade convention at the Palmer House in Chicago to demonstrate the instrument. It was there that she was "discovered" by country singer Joe Maphis, who engaged her for his show at the Showboat nightclub in Las Vegas.

Miss Mandrell made her first television appearance that same year, on a local show based in Los Angeles called *Town Hall Party*, on which she became a regular. At twelve she made her network television debut on the ABC-TV country show *Five Star Jubilee*. Having in the meantime also learned to play the banjo, electric bass guitar, and saxophone, she hit the road for about the next two years, touring with such country music stars as Johnny Cash, Tex Ritter, and Red Foley. At fourteen she joined her family in a newly established ensemble called the Mandrells. Her father played guitar and sang, her mother played the electric bass, and Miss Mandrell performed on the steel guitar and saxophone. The drummer hired by the Mandrells was Ken Dudney, who some years later became Miss Mandrell's husband.

Over the next few years the Mandrells performed before such audiences as Lions and Rotary clubs, and they were among the first country ensembles to tour military bases and hospitals, presenting their country-oriented variety shows to American servicemen at home and abroad. In 1964 they toured Hawaii, and during 1966 and 1967 they visited Japan, the Philippines, Vietnam, and Thailand, among other places. During those years, Barbara Mandrell occasionally had the opportunity to appear as a guest on local television programs. In high school, she sang English madrigals with the honor choir, and she also belonged to the school's regular choir, concert band, and marching band. At sixteen she won the "Miss Oceanside" beauty contest.

Two weeks before her high school graduation, in 1967, Barbara Mandrell married Ken Dudney, who became a Navy pilot shortly afterward and was sent overseas. Meanwhile the Mandrells stopped performing, and Barbara accompanied her family to Nashville, where her father went into the construction business. She intended to go into "retirement" from show business and devote herself full-time to her role as a homemaker. But as a born performer, she could not stay away from the spotlight for long. One day she persuaded her father to take her to the Grand Ole Opry, Nashville's mecca for country musicians. According to Irby Mandrell, as quoted by Jack Hurst in the Chicago *Tribune Magazine* (April 22, 1979), "We went, and halfway through the show she turned to me and said: 'Daddy, if you've got any faith in me, I'd like to try to get on the other side of the microphone again. I wasn't cut out to be in the audience.' " Her father, who became her manager, obtained a booking for her with a club near the Grand Ole Opry house, and soon Barbara Mandrell was "discovered" once more. Within one forty-eight-hour period she received offers for recording contracts from six record companies. After signing a contract with CBS Records, she began recording on March 1, 1969. Her first hit, that same year, was "I've Been Loving You Too Long" by Otis Redding.

That was the beginning of Barbara Mandrell's dogged, determined quest for stardom. She went on tours, became a regular at the Grand Ole Opry, and recorded several country hits for CBS Records. Not a songwriter herself, she sang her own interpretations of songs written by others, but her creativity was evident in her stage appearances, and she acquired a reputation as a top-notch performer. After she signed with ABC (now MCA) Records in 1976, she recorded her hit "Standing Room Only," which in the opinion of Jack Hurst, "firmly established her as a powerful ballad singer."

As a board member of the Country Music Association, Barbara Mandrell has been quite outspoken in her views on current trends in country music, and in 1974 she helped to establish a splinter group within the CMA to protest what some considered the "mongrelization" of country music by such popular singers as John Denver and Olivia Newton-John. Eventually, however, she adapted herself to some of the new trends that were invading country music. Although her chief aim was still to produce topflight country recordings, she deviated somewhat from "pure" country music by making "countrified" recordings of rhythm and blues songs. For example, her "Woman to Woman" and "Married But Not To Each Other" both held firm at the number two spot on the country charts and were also played on radio stations catering to largely black audiences.

By 1977 Barbara Mandrell was well on her way to stardom. Described as a "country-queen-to-be" and as "music's Snow White" by Jim Jerome of *People* magazine (February 14, 1977), who noted that she "cloaks herself in mink and morality," Miss Mandrell excelled in singing the songs of infidelity that are country music's stock-in-trade but maintained that her performances "could be put on in Sunday School." She called her five-man band the Do-Rites and banned liquor, drugs, and groupies from the tour bus. "If I had to pop a pill or drink every time I went on stage like some, I'd find myself a different livelihood," she told Jim Jerome. "To get my head together, I pray."

Barbara Mandrell's first hit to reach the top of the country charts was "Sleeping Single in a Double Bed," which remained there for three weeks in 1978 and then moved up on the pop charts. Her next record, "If Loving You is Wrong (I Don't Want to be Right)" came on to the country top 100 at the number thirty position, went on to number one, and climbed even higher on the pop charts than her previous recording. Some of her other hits of recent years include "Midnight Oil," "You Can Eat Crackers in My Bed," "Midnight Angel," and "Best of Strangers."

During 1979 Barbara Mandrell made a number of guest appearances on television, and people began to notice that she was a natural before the cameras. On October 9 of that year she finally won the CMA's Female Vocalist of the Year award, for which she had been nominated three times before. Unabashedly ambitious, she remarked at the time of her triumph: "It just felt wonderful . . . , [and it has made] me determined to push harder. We—all my people and myself—feel as if we've just begun. . . . I'd like to win the same award again, and I'd like to win Entertainer of the Year, and Album of the Year, and Single, and whatever's available."

Television producer Marty Krofft, after persuading NBC-TV officials to consider a country-music variety series starring Barbara Mandrell and her attractive and musically talented sisters Louise and Irlene, set out to convince the singer of the merits of such an undertaking. As a result of his efforts and those of an NBC vice-president who had seen her act as cohost on the Mike Douglas show, Barbara Mandrell agreed to do the variety series beginning in late 1980. "I know they're expecting a lot of variety from me," she told Jack Hurst of the Chicago *Tribune* (September 14, 1980). "You won't just see me singing. . . . Maybe some skits or—and especially—just talking to people. The way they see me is as a real person. When they watch me live, they say, they feel I'm not a plastic, manufactured *thing*, and they want me to come off on television the way I do in person." She added: "It seems very strongly to me and to NBC that our country is coming back more toward patriotism, God, family, that kind of thing. I have a very close family, and I think that's something they'd like to see." Aware that an unsuccessful series can be damaging to a star's career, Barbara Mandrell, in her usual sanguine manner, decided nevertheless to take the chance, saying: It's a gamble. Anything worth going for is a gamble."

Produced by Marty and Sid Krofft and directed by Bob Henry, the one-hour weekly series *Barbara Mandrell and the Mandrell Sisters* made its debut on NBC-TV on November 18, 1980. Described by Vincent Terrace in *Television 1970-1980* as "an entertaining, well-coordinated series" that spotlighted the talents of its stars, the show featured a variety of guests and generally included a closing gospel medley, at its star's insistence. Although it did not reach the highest levels in the Nielsen ratings, the program was usually among the top forty, and it managed to hold an impressive place in prime time. As Robert MacKenzie observed in a *TV Guide* review (January 17, 1981): "[The series] shows where country-western is today: slick and showy, produced with finesse, retaining the folksiness but shucking the corn. The [country-western] audience is no longer rural. . . . Accordingly, the music is detwanged, domesticated, and dressed up in full orchestration. . . . Miss Mandrell . . . includes a lot of the old CW standards and her guests are authentic artists who were playing the same stuff fifteen years ago when nobody cared. And she keeps one foot in the tall grass herself, dressing in glamour gowns but chatting in an easy, just-folks style."

It was finally "doctor's orders" that forced Miss Mandrell to end her series at the close of the 1981-82 TV season. As a "take-charge" person, she was continually talking for as much as sixteen hours a day, and the constant strain on her voice threatened to take its toll. "Only a fool would have stayed and destroyed her tool of trade," she told Jack Hurst. Meanwhile, in October 1981, during the height of her show's success, the CMA presented her with her second consecutive Entertainer of the Year award and her second Female Vocalist of the Year award in three years. In the spring of 1982 her national popularity was confirmed when she won three Gallup's People's Choice awards. She added to her honors the following June, when she won four of the fourteen Music City News awards at the Grand Ole Opry in Nashville. In addition to being proclaimed female artist and top musician of the year, she shared with her sisters the top honors for country music television show and comedy act of the year.

Convinced that road tours are not nearly as taxing as working on a television series, Barbara Mandrell planned to undertake a three-and-a-half-month tour in the summer of 1982. She also continued to make recordings, and although singers who star in television series have found as a rule that sales of their records have decreased, the opposite seemed to have occurred in the case of Barbara Mandrell, according to a representative for MCA. By the spring of 1982, two of her albums had achieved gold certification, for sales exceeding 500,000 copies. Among Miss Mandrell's recent releases is the album *Barbara Mandrell* Live (1981). Scheduled for release in 1982 were the LP *In Black and White* as well as a gospel album, *He Set My Life* to *Music*, and the single " 'Til You're Gone."

Aspiring to the status of a "personality," one who, in her words, "doesn't have to have a hit record or a hot television show" to attract people, Barbara Mandrell will sign autographs patiently for hours, visit the terminally ill in hospitals, and perform even when she is not feeling well. One of her ambitions is to star in a motion picture, but she has turned down a number of scripts because of what she considered to be unnecessary profanity in the dialogue. "I will not compromise . . . ," she told Jack Hurst. "It's got to be something I feel comfortable with and . . . feel my fans will be proud of. . . . But let me say in all honesty that I am dying to do a movie."

Admittedly a "real flag-waver" and "pro-American," Miss Mandrell nevertheless considers herself to be essentially nonpolitical. Explaining her presence, in the late 1970's, at a benefit party for former Alabama Governor George Wallace, she asserted that although she did not necessarily agree with the Governor's views, she had accepted the invitation because Wallace supported the Alabama Sheriff's Girls Ranch, a charity dear to her heart, for which she has hosted an annual Alabama golf tournament.

Barbara Mandrell, who considers her role as wife and mother at least as important as her career, and her husband, Ken Dudney, have a son, Matthew, and a daughter, Jaime. Although she once felt that she was a "terrible mother" because she took her children on tour with her until they reached school age, she eventually came to realize that she spent more time with them than most working mothers spend with their children, and she regards them as her "best accomplishments." Miss Mandrell's career is, in effect, a family enterprise. In addition to her father, who is still her manager, and her sisters, who are partners in her show, it also involves her mother, who runs the home office in Nashville, her mother-in-law, who is in charge of a national network of fan clubs, and her husband, who quit his job as pilot for the Governor of Tennessee to look after her business interests, which include a production company, a music publishing firm, a travel agency, and real estate investments. Aside from her five-acre estate and mansion on the outskirts of Nashville, she owns a forty-five-foot yacht and two Rolls Royce automobiles, and for her stays in California she has rented what has been described as a "mini-palace" in Beverly Hills.

Blonde and blue-eyed, Barbara Mandrell is five feet two inches tall and weighs less than 100 pounds. She admits to having a hot temper, but she keeps it in check in public because, in the words of Holly Miller, writing in the *Saturday Evening Post* (April 1982), she considers herself "a public employee who has an obligation to look and act her best for the people who buy her albums, stand in line to see her in concert or tune her in on television." Her strong faith and drive are reflected in her positive outlook on life. "If there's a decision to be made . . . ," she has said, "I simply put it into God's hands . . . [and] things just begin to fall into place."

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Mauroy, Pierre (mô-wä)

July 5, 1928- Premier of France. Address: b. Hôtel Matignon, 57 rue De Varenne, 75700 Paris, France

In the first Socialist government in France since the Fifth Republic was established twenty-four years ago, President François Mitterrand, an aloof and enigmatic intellectual, has a reassuringly gritty point man in his premier, Pierre Mauroy, a warm, accessible, and practical politician. A former vocational school teacher, teachers' union organizer, and founder of the mass movement in continuing education known as the Léo Lagrange Foyers, Mauroy was mayor of the northern industrial city of Lille at the time of his appointment to Mitterrand's Cabinet, and in the National Assembly he is deputy from the Nord department. Mauroy is credited with recruiting Mitterrand as the new leader of the Socialist party in 1971 and with forging the unity among the party's disparate factions that brought the Socialists to power ten years later.

While determined to change "the system of inequality of opportunity" in France, both Mitterrand and Mauroy are economic realists. They have introduced the most sweeping nationalization program ever attempted in a Western democracy, but are careful to exert state control only at a pace the electorate will bear and to an extent allowing an entrepreneurial mix. A former elected delegate to the European Parliament who maintains close relations with leaders of other European Social Democratic parties, Mauroy in his foreign policy sees European unity as an essential preventative to domination by the two superpowers; his position regarding the Soviet Union is "détente without submission," and, for the Atlantic alliance, he believes that disagreements in relation to the Third World "will never tarnish the Franco-American friendship." Dedicated but flexible, he reminds Socialist hardliners that the party's electoral victory in 1981 was a mandate "for change, not revolution."

Pierre Mauroy's roots are in France's industrial, depressed Catholic north, where the Socialist party is the traditional party of the working class, unlike the south, where Communism draws its strength. The grandson of a woodcutter and the son of a schoolteacher, he was born to Adrienne and Marc Mauroy in Cartignie, Nord, France on July 5, 1928. With his six younger brothers and sisters, he was raised in Cartignie and in Haussy, a steelworkers' village near Valenciennes where the high point of the week was the Socialists' parade on Sunday. "At eight years old," he recounted in his highly autobiographical party history, *Héritiers de l'Avenir* (Heirs of the Future, Stock, 1977), written in collaboration with Franz Olivier Giesbert and Lucien Roux, "I already knew the 'Internationale.'" He explained that "in this north land, this country that was the cradle of the French workers' movement, everything carries you, sweeps you toward Socialism."

Mauroy joined the Young Socialists in 1945, when he was sixteen, and became national secretary of that youth auxiliary of the Socialist party (then known as the French Section of the Workers' International) four years later, when he was attending normal school. While teaching history and geography at a vocational secondary school in the Paris suburb of Colombes, from 1950 to 1955, he commuted regularly between his job and the Socialist party headquarters in Paris. There his yeoman work drew the favorable attention of the party's late secretary general, Guy Mollet, whose aide he became. Many considered him Mollet's heir apparent, but Mauroy played down that relationship, because Mollet was opposed by the rising young Socialist moderates led by his friend Michel Rocard with whom he identified. (Rocard is now Planning Minister in the Mitterrand government.)

To avoid the internal party bickering, Mauroy in the late 1950's turned his energies away from politics into labor union activity with the National Education Federation and the National Union of Vocational and Independent Apprenticeship Teachers, of which he was secretary general from 1955 to 1958. He also devoted more time and attention to the popular continuing education movement he had founded, the National Federation of Léo Lagrange Foyers, commonly called the Léo Lagrange Federation, or the Léo Lagrange Foyers. He saw the union work and the mass education enterprise as modes "of militancy, of serving Socialism," and his service in those causes provided him with a dual power base for his future political career.

Returning to the political fray, Mauroy joined with Rocard and other Socialists of the younger generation in a long-term strategy of renewing the Socialist party. In 1963 he was elected to the Socialist party's steering committee and national board, and three years later he helped form the Federation of the Democratic and Socialist Left (known in France by the initials FGDS), a coalition representing a desperate attempt by the Socialists and their Radical allies to marshal a challenge to the Fifth Republic rule of President Charles de Gaulle. The coalition marked the beginning of Mauroy's relationship with François Mitterrand, the leader of the dissident, neo-Socialist Republican Institutions Convention, a man willing to cooperate with the regular Socialist and Communist parties but who remained, in his words, "a free man, not bound to represent either the Socialists or the Communists."

As the presidential candidate of the FGDS in 1965, Mitterrand forced de Gaulle into a runoff contest, and the ties established between the FGDS and the Communists led to a resurgence of leftist strength in the parliamentary elections of 1967, in which the Gaullists were reduced to a one-seat majority in the National Assembly. The followers of Mollet continued to dominate the Socialist party through the party's reorganizational convention of 1969, but the course plotted by Mauroy and Rocard finally culminated in 1971 in the Congress of Epernay, which swept François Mitterrand to party leadership. The Socialist rank-and-file's acceptance of the "late convert" Mitterrand would probably have been impossible without the credentials-by-association given him by the "legitimate" Socialist Mauroy.

Mauroy began his governmental service as councilman and deputy mayor of Lille in 1971. He was elected to the mayoralty of Lille in 1973, to the French National Assembly in 1974, to the mayoralty of Lille again in 1977, and to the National Assembly again in 1978. He was elected president of the Nord-Pas-de-Calais regional council for seven straight years beginning in 1974. In 1979 he was elected to the European Parliament, a gratifying honor for a man as committed to European unity as he, but he resigned that seat after several months in accordance with a Socialist party rule against an undue accumulation of elective offices.

Mauroy was a principal force in the creation of the Left Union, the coalition of Socialists, Communists, and other left-wing groups that backed the Socialist candidate Mitterrand in the 1974 Presidential election, which Mitterrand lost by less than 1 percent of the popular vote to Valéry Giscard d'Estaing of the conservative-centrist Independent Republicans. Before the 1981 election, Mauroy briefly promoted the candidacy of Michel Rocard, until Mitterrand announced his intention of running again. In the 1981 presidential campaign, Mitterrand remained in the background while Mauroy took the Socialist message to the hustings, where he projected the image of a moderate pragmatist, rejecting ideological intransigence and "the illusion of revolution" in his pursuit of realistic solutions to the social imbalances in France.

In the presidential balloting on May 10, 1981, after the elimination of Communist party leader Georges Marchais in the first round, the Communists, in accordance with a previous mutual agreement, threw their strength behind Mitterrand, who took 52 percent of the vote to Giscard d'Estaing's 48 percent. An hour after his inauguration on May 21, 1981, Mitterrand named Mauroy premier, and he reappointed him to the post on June 23, after new parliamentary elections brought about the first leftist majority (288 out of 491 seats) in the French legislature in twenty-three years.

In keeping with his campaign promise to try to work with the Communists after his election, Mitterrand named four Communists to Cabinet posts. Interviewing Mauroy for the *New Republic* (June 13, 1981), Franz-Olivier Giesbert mentioned that "the Reagan types" in the United States were "uneasy" about the influence of the Communist party in the new French government and its effect on the Atlantic alliance. Addressing that point, Mauroy said that "there is really no reason for Communist voters, who are French citizens like everyone else, to be excluded forever from national life," as long as they respect "the rule of governmental solidarity." "The parties of the left have serious disagreements, and we don't hide them," he explained. "We Socialists are partisans of social change tempered by economic reality. In foreign policy we are resolutely determined to maintain our alliances. We'll never compromise on that."

Early in June 1981, Mauroy held his first meeting with France's largest employers' association to discuss a thirty-five-hour work week as one of the answers to France's 7.5 percent unemployment—they temporarily settled on a thirty-nine-hour week—and he later announced a two-year program to create more jobs by the investment of public monies in selected industries and by the hiring of 210,000 new low-level civil-service employees. The Mitterrand government's decision to attack unemployment head-on and let the budget deficit fall where it might was a daring reversal of the trend in the Western democracies.

In his first major address before the French Assembly, on July 8, 1981, Premier Mauroy outlined the Socialist government's program for social, economic, and administrative reform. In addition to the "merciless war against unemployment," he called for the decentralization of the country's administrative machinery, the nationalization of major corporations in steel, military supply, and other industries, and the takeover of the largest banks still in private hands. The nationalization would be conducted "with a certain flexibility in time and form," he pointed out, and the government would not monopolize credit in taking over the banks, so that "the banking sector will remain pluralist" and "every businessman will retain the right to use the bank of his choice and to change banks if he is not satisfied." Mauroy also reiterated the government's intention to increase income taxes on the wealthy by 25 percent to meet the cost of expanded social services, and he called for the abolition of the death penalty and of the State Security Court established by de Gaulle during the Algerian war.

In an indication of the new government's foreign policy, Mauroy told the Assembly that the United States and the NATO countries were "in the first rank of our allies"; that the Mitterrand government opposed the Soviet invasion of Afghanistan and cautioned against Soviet intervention in Poland; and that it deplored "the selfishness of the great industrial nations" which "keep thousands of people in a state of slavery." The broad foreign policy options he proposed were described by an editorial writer in *Le Monde* (July 10, 1981) as "idealistic Gaullism." They were Gaullist, the writer observed, in their concern for maintaining France's independence and "position in the world" and idealistic in their emphasis "on human rights, international solidarity, and even on the example that France . . . feels entitled to set to the rest of the world."

On July 16, 1981 Mauroy announced that the Cabinet had approved "the most important business of our seven-year term," an administrative decentralization measure called "The Rights and Liberties of the Communities, Departments, and Regions." "We must rid ourselves of what remains of Napoleon's *ancien régime*," he said. "The men of the châteaus are gone now. We must accomplish the historic task of creating a republic of citizens." The program, which was certain of approval by the leftist majority in the National Assembly, called for the dismantling of the Napoleonic system under which the Minister of the Interior appointed the prefects of France's ninety-five regional governments. Under the new system, the prefects are being replaced by elected regional and departmental councils, whose powers include fiscal responsibilities.

The French Assembly passed the first phase of the government's nationalization bill in September 1981, giving the state effective control of 95 percent of all deposits in thirty-six banks with assets in excess of $200,000,000; sweeping into the government's hands five industrial firms dominating the French electronic, metallurgical, and chemical fields and accounting for 20 percent of the value of all shares traded in the country; and giving the government an interest in the two main armament companies, the Dassault-Breguet aerospace corporation and the Matra military products and transportation company. The next phase, the acquisition of three multinationals, including ITT-France, would follow the completion of negotiations with foreign shareholders. For those surprised by the speed and completeness with which the government was carrying out its radical campaign promises, one of Mitterrand's aides explained: "At some point there will be a split with the Communists, and we don't want them in a position to say we have betrayed the left."

The first several months of the Mitterrand regime were relatively smooth, with unprecedented, virtually total labor peace and little open opposition to the government's course coming from the right. In the autumn of 1981, however, trouble began to surface: on the left, pro-Socialist labor leaders and others took the government to task for procrastination in pushing worker management, scaling down the use of nuclear power, and cutting back military conscription; on the right, the business community, including at least one major banker, increasingly resisted the nationalization program, and debate in the National Assembly became acrimonious. At the Socialist party's national congress in Valence, France in October 1981 many speakers angrily demanded that the government adopt a harder line toward the conservative forces, but Mauroy, speaking calmly and with caution, reminded the assemblage that the primary task was to get France's economy moving—with the cooperation of the business community. "Do not forget, comrades," he said, "that beyond the confrontations of political life, beyond parliamentary ups and downs, we are responsible to all Frenchmen for the state of France."

The Mitterrand regime was barely five months old when economic reality began catching up with it, forcing it, in Mauroy's words, to "change speed." Because soaring inflation was damaging the franc, in October 1981 the franc was devalued and limited price-restriction measures were taken. The following June the franc was again devalued, and Mauroy announced a four-month freeze on wages and prices for the purpose of reducing the rate of inflation from 13.9 percent to a target below 10 percent.

Pierre Mauroy is a big, burly man, six feet two inches tall and 202 pounds in weight, who dresses impeccably, orates in an old-fashioned manner, and radiates a generosity, bonhomie, tolerance, and patience that disarm his sharpest critics. He and Gilberte Deboudt, a French teacher in a secondary school in Lille, were married in 1951. They have one son, Fabien, an engineer, and one grandson. President Mitterrand, who predicts that Mauroy will himself someday rise to the presidency, has described him as a man France is "able to love . . . because France loves a man of the people." "His face, his entire way of being inspire confidence," he has explained.

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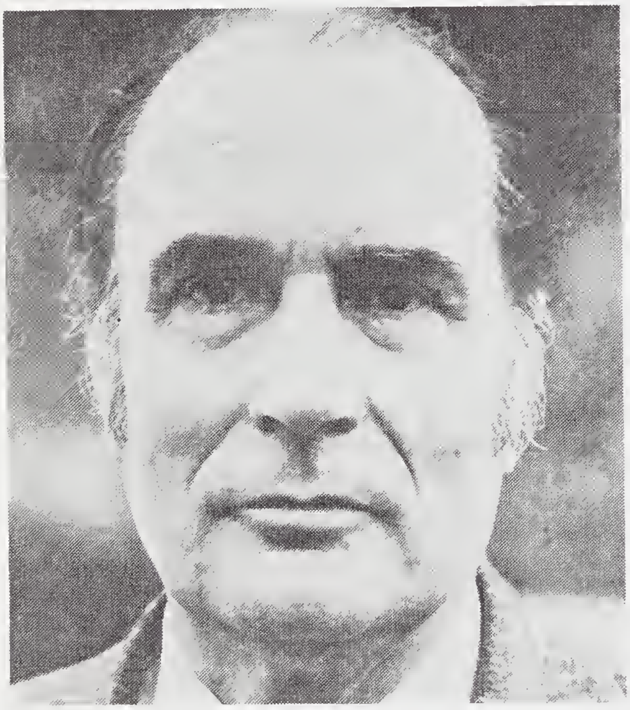

Mitterrand, François (Maurice)

(mē-tä-räN')

Oct. 26, 1916- President of France. Address: b. Palais de l'Elysée, 75008 Paris, France; h. 22 Rue de Bièvre, 75005 Paris, France

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1968.

The election of the Socialist party candidate, François Mitterrand, as President of France on May 10, 1981 marked an historic turning point for that country: the end of twenty-three years of Gaullist rule, and the first leftist government of the Fifth Republic. For Mitterrand, who defeated the incumbent, Valéry Giscard d'Estaing by 51.76 percent to 48.24 percent, the election capped the most spectacular political comeback in a long career marred by many reversals of fortune. He had served as a Cabinet minister in various governments of the ill-fated Fourth Republic, and he had made his first try for the presidency in 1965, when he ran as the candidate of the left and forced de Gaulle into a humiliating runoff. But it was not until 1971, when he was elected head of a splintered and moribund Socialist party, that Mitterrand began the ten-year drive that would eventually transform French politics. Pursuing a strategy of "unity of the left"—that is, an alliance with the Communist party—Mitterrand built the Socialists into the strongest party in France. In 1981 he capitalized on his country's deep desire for change and, by brilliantly outmaneuvering the Communists, took the presidency.

As President, Mitterrand has moved rapidly to fulfill the promises summed up in one of his campaign slogans—*le changement*—while maintaining a basically pragmatic approach. For the first time since the 1930's, the French Cabinet includes Communist ministers. His most sweeping reforms have been a nationalization program under which the government took control of virtually all French banking and several of the country's largest industrial firms, and a decentralization program that revolutionized French local politics by transferring power from Paris to the provinces and towns. Mitterrand has elected to buck the trend of most Western governments by spending lavishly to spur economic growth. In foreign policy he has broken with Gaullist precedent by moving closer to NATO, disagreeing sharply with the United States over its El Salvador policy and other third-world issues, and adopting a friendly stance towards Israel.

François Maurice Adrien Marie Mitterrand was born on October 26, 1916 in the small historic town of Jarnac in the Charente department of western France, the fifth of eight children born to Joseph and Yvonne (Lorrain) Mitterrand. The father was a railroad stationmaster at Angoulême before he inherited a profitable vinegar distillery, and the family was frugal, Roman Catholic, and petit bourgeois. He had, however, one unusual trait for a man of his social milieu—his liberal political views, which profoundly influenced his son François. The other key element in François' intellectual makeup, his passionate love of literature, he inherited from his mother. All three of François' brothers became prominent: one is a professor of literature, another a leading industrial manager, and the third is a former Air Force general who now runs one of France's largest aerospace companies.

After a brilliant scholastic career at the Collège Saint-Paul in Angoulême, Mitterrand went on to study at the University of Paris, where he received an advanced law degree and a diploma from the École Libre Des Sciences Politiques. In 1939 he enlisted in the colonial infantry and in June 1940 was wounded in the chest and captured by the Germans near Verdun. In December 1941 he escaped from a prison camp on his third attempt, and returned to France, where he joined the Resistance and organized a small group of former P.O.W.'s, the National Movement of War Prisoners and Deportees. For a time, Mitterrand also worked as a minor government official for the Vichy regime. He even received a medal from the Pétain government, an honor that political opponents have used to challenge the integrity of his war record, but Mitterrand contends that his Vichy post merely supplied him with a cover for his activities with the Resistance.

In 1944 Mitterrand served briefly as Secretary General for War Prisoners and Deportees in the provisional government for liberated France under Charles de Gaulle. Running under the banner of the center-left Democratic and Socialist Resistance Union (UDSR), he was elected deputy, in November 1946, to the first postwar National Assembly from the department of Nièvres, which he represented until 1981, except for the years from 1959-1962. When, in 1947, he was named Minister of War Veterans and Victims in the cabinet of Paul Ramadier, he took over the first of nearly a dozen Cabinet posts that he was to hold in the revolving-door governments of the Fourth Republic. Those posts included: secretary of state to the presidency of the council in charge of information (1948-1949); Minister for Overseas Territories (1950-1951); Minister of State (1952-53); Minister of the Interior (1954-55); and Minister of State for Justice (1956-1957).

Mitterrand was one of the few non-Communist politicians who took an uncompromising stand against the constitution that established the Fifth Republic in 1958 and that invested the new President, Charles de Gaulle, with overwhelming powers for a seven-year term. His intransigency cost him his seat in the National Assembly in the 1958 elections, which were swept by the Gaullists, but in April 1959 he was elected to the less powerful Senate, where he served until he returned to the Assembly in November 1962. Now established as a major figure in the opposition, he maneuvered for the next few years through the Byzantine intrigues of the fractured French left, advocating an alliance of the moderate left with the French Communist party (PCF). On September 9, 1965 he declared himself a candidate in the presidential election of that year, and on the following day it was announced that the small group that he headed, the UDSR, had joined with the Socialists, Radicals, and other factions to form the Federation of the Democratic and Socialist Left (FGDS). Soon the Communists also agreed to support the FGDS, thius enabling Mitterrand to run in the election as the candidate of the united left. On the first round of voting he astonished observers by winning 32.2 percent of the vote, preventing de Gaulle from achieving an absolute majority and forcing him into an embarrassing second-round runoff. De Gaulle won the runoff by 54.5 percent to 45.5 percent for Mitterrand.

As head of the FGDS, Mitterrand labored to strengthen the leftist alliance. It scored major gains in the parliamentary elections of 1967, but in 1968 Mitterrand made a miscalculation that caused its standing to take a plunge. During the student and worker rebellion of 1968 he dramatically offered to head a provisional government, apparently acting on a conviction that de Gaulle would soon resign. The rebellion fizzled out, however, and in the parliamentary elections of June 1968 the left was decimated by a Gaullist landslide that eventually led to dissolution of the FGDS in November. In May 1969 an attempt to unify the center-left groupings into a new Socialist party collapsed. Mitterrand's group, the Convention des Institutions Républicaines (CIR), refused to join the reconstituted party, but after two more years of maneuvering, Mitterrand saw his chance and led the CIR to the Socialist party congress at Épinay-sur-Seine in the middle of June 1971. By mustering the support of two other factions for his platform, which argued that the Socialist party should develop its own detailed program before entering upon negotiations with the Communists, Mitterrand triumphed at the congress. On June 16 the central committee voted to name him the first secretary of the Socialist party (PS), to which he had never before belonged.

When Mitterrand took over, the Socialist party was a negligible amalgam of hostile fiefdoms whose candidate had received only 5 percent of the vote in the 1969 presidential election, and whose membership was down to 80,000 from the 355,000 it had numbered in 1946. To that fractious and weakened party Mitterrand brought a strategy based on his conviction that the Socialist party could only win power through the "unity of the left." It must, he felt, also "rebalance the left" by increasing its strength in relation to the Communists, thus offering the French a genuine alternative to Gaullism, and one less terrifying than that of Communism. Mitterrand supervised the preparation of a party program called *"Changer la Vie"* and then entered into the bruising negotiations with Georges Marchais, secretary general of the Communist party, that eventuated on June 27, 1972 in the historic "Common Program," an electoral program under which both parties pledged to run. The Common Program provided for improvements in social welfare, including higher minimum wages and pensions; nationalization of private banking, insurance, and certain major industrial firms; constitutional reforms reducing presidential powers; and France's continued membership in both NATO and the EEC.

The dividends of the Common Program immediately became apparent. In the parliamentary elections of March 1973 the left polled 45.8 percent of the vote, its highest total since 1956, and the PS-MRG alliance polled 20.8 percent, only 0.6 percent less than the PCF. The Socialist party's rapid growth was spurred even more by the presidential elections that followed the death of Georges Pompidou on April 2, 1974. Announcing on April 8 that he would be the candidate of the united left, Mitterrand pledged himself to campaign for a more just society, greater defense of civil liberties and structural changes that would give the Prime Minister more power as a check on the President.

In the first round of voting, on May 5, Mitterrand led eleven other candidates with 43.4 percent of the vote, while Valéry Giscard d'Estaing, a Gaullist former finance minister, ranked second. In the week of frenetic campaigning between the first and second rounds both men claimed to be advocates of change, so that the contest focused on images rather than issues. The aristocratic Giscard presented himself as a Kennedyesque liberal, doing his best to excite popular fears of a government with Communist participation, while Mitterrand projected a cool and moderate image, although he was not above denouncing Giscard as the minion of "these princes, these dukes, these millionaires [who] have not had a new idea in fifteen years." On May 12 a huge voter turnout elected Giscard by the slim margin of 50.7 percent to Mitterrand's 49.3 percent.

Mitterrand's near-victory severely strained the alliance of the left, especially the Communists who, aghast at the rapid growth of the Socialist party, began to attack Mitterrand constantly. Mitterrand angrily responded, and the sniping continued throughout 1975 as the Socialists continued to improve their vote in by-elections. The departmental elections of the spring of 1976 confirmed the trend: the combined left polled a stunning 56.4 percent on the first round, with the Socialists surpassing the Communists by 26.5 percent to 22.8 percent. And the municipal elections of early 1977 gave political observers a feeling of *déja vu*, when the left again defeated the right, by 49.3 percent to 37.9 percent. Since the Socialists were now the largest political party, opinion polls predicted that the left would win the parliamentary elections in March 1978.

Shortly after the municipal elections, the Communists demanded a much more radical Common Program, including more nationalization, a higher minimum wage, and more posts for their party in a projected left government. Acrimonious talks proceeded through 1977, with Mitterrand arguing within his party for compromise, but on September 22, 1977 the Communists rejected the Socialists' offer, and the talks broke down. When the campaign began on February 20, opinion polls still predicted a victory for the left. However, the widespread disillusionment over the breakdown of the alliance and the Communists' vituperative attacks on the Socialists revived the traditional French fears of intransigent Communists, with the result that the government parties won a comfortable majority in the National Assembly, with 291 seats to 200.

Although most observers believed the Communists had sabotaged the Common Program out of their reluctance to be junior partners in a Socialist regime, the 1978 elections nevertheless represented a catastrophic setback for Mitterrand, who was now viewed as a loser. But he persevered. At the Socialist party congress at Metz in April 1979 he was challenged by the rightist Michel Rocard; though Mitterrand won, the resolution expressing his viewpoint failed to obtain a clear majority of the votes for the first time in his tenure. During the summer of 1979 he proposed a new Common Program to the Communists, but Marchais stalled for time. At the party's annual convention, held at Alfortville in January 1980, delegates approved a new program, the so-called "Project Socialiste." There was considerable dissatisfaction with Mitterrand in the party, both among those who felt he could not win in the presidential election scheduled for 1981, and those who disliked his centralized style of leadership. But when Mitterrand finally announced his candidacy in November, Rocard and other prospective party candidates dropped out, and the Socialist party overwhelmingly supported Mitterrand at its January 1981 convention.

The campaign began in March, with six minor candidates and four major ones: Mitterrand, Giscard, Marchais, and Jacques Chirac, the mayor of Paris and Giscard's right-wing competitor. Giscard was vulnerable, for France longed for a change from too many years of Gaullist rule and Giscard's remote, patrician manner. Mitterrand tried to position himself correctly, adopting as his slogan the phrase *la force tranquille*, or "quiet strength." Campaigning in a low-keyed manner, he played down some of the Project Socialiste's more extreme proposals and indicated that the Communists would play a minor role if he won. His campaign was largely based on criticism of Giscard's record, particularly his failure to combat high unemployment and inflation, his cozy relationship with the USSR, and what Mitterrand saw as his presidential abuses of power. Mitterrand promised the social welfare improvements, nationalization, and third-world foreign policy that the Socialists had long advocated, to which Giscard responded by branding his proposals as impractical and inflationary and by stressing the economic growth that France had enjoyed during his own term.

In the first round of voting, on April 26, both Giscard and Mitterrand fared slightly better than expected by coming in first and second respectively with 28.3 percent and 25.8 percent of the vote. Chirac took 18 percent and Marchais polled 15.3 percent, a devastating drop from the Communists' usual 20 percent. Marchais' poor showing provided the key to the election, for it lulled French fears that Communists would be a major influence in a left government. During the two weeks between rounds Giscard resorted to Red Menace scare tactics, while Mitterrand used his acerbic wit to skewer the President with such phrases as "the monarchy that dares not speak its name." On May 10, 1981 the French elected Mitterrand with a healthy margin of 15,714,598 to 14,647,787.

Thousands of leftists danced in the streets of Paris, prices on the bourse plunged, and the franc plummeted on foreign exchange markets. One source of anxiety was that France now had a divided government, with a Socialist president but a rightist-controlled National Assembly. One of Mitterrand's first official acts, therefore, was to dissolve parliament and call for new elections in June. In the two rounds of voting on June 14 and 21, the Socialists and their ally the MRG won a stunning majority of 285 seats in the 491-seat Assembly, with the Communists taking 44 seats (half their former total) and the combined right taking 157.

When Mitterrand was inaugurated on May 21, he asked somewhat rhetorically in his brief address: "In today's world, can there be a loftier duty for our country than to achieve a new alliance between Socialism and liberty, a more noble ambition than to offer it to tomorrow's world?" On the next day he announced his Cabinet, which was dominated by members of the moderate or rightist wings of the party such as Pierre Mauroy as Prime Minister, Gaston Defferre as Interior Minister, Jacques Delors as Minister of Economy and Finance, and Claude Cheysson as Foreign Minister. However, several left-wingers were also given Cabinet posts and all other factions of the party were represented among the full and junior ministers. The Cabinet immediately imposed emergency measures to halt the decline of the franc and the flight of capital from the country. A number of significant but not radical social measures were also decreed during Mitterrand's first month in office, including a 10 percent increase in the minimum wage to $3.10 an hour, a hike of about 25 percent in payments to the poor, aging, and handicapped, a mandatory fifth week of paid vacation for all salaried workers, the creation of some 50,000 government jobs, and a reduction in the work week. To raise money for those benefits, the Socialists said they would ask parliament to impose an array of new taxes on the rich and on corporations.

The 1982 budget Mitterrand proposed to the Assembly in September 1980 contrasted sharply with those of most other Western governments in that it was frankly expansionary, calling for a 27 percent increase in spending to reduce unemployment, which the Socialists regarded as their primary task. Reforms involving criminal justice were quickly enacted, including the abolition of the death penalty and of the draconian State Security Court. But the two centerpieces of Mitterrand's first-year program were his plans for nationalization and decentralization. Formally proposed in July 1981, the decentralization plan would abolish one of the main features of Napoleonic government, the system under which virtually every local decision must be approved by a prefect appointed by the central government. Prefects would be replaced by regional and departmental councils with full power over projects and budgets. The nationalization plan, on the other hand, was viewed by Mitterrand as a way to increase the central government's leverage over the economy. As finally passed by the parliament on December 18, it provided for the takeover of thirty-six private banks and nine huge firms in the electronic, metallurgical, chemical, and armaments fields. The government is to pay some $7-billion in compensation, and Mitterrand, to the relief of the business community, promised the newly nationalized firms full autonomy of action and left some of their original executives in place.

In foreign policy, Mitterrand startled some observers with his fervent support for NATO and his sharp anti-Soviet stance. At a meeting held in Luxembourg in July 1981 of the EEC heads of state he denounced "the dangers of galloping neutralism in Western Europe" and strongly supported the NATO plan to deploy American Pershing and cruise missiles in Europe. He substantially increased the French defense budget, announced that France would develop the neutron bomb, and during his first official visit to the United States in October 1981, spoke favorably of President Reagan's plans for a military buildup. He did, however, urge the Americans to begin serious arms control talks with the Russians, and in January 1982, ignoring intense pressure from the United States, he signed a major contract to buy natural gas from the Soviet Union. On issues involving developing countries he repeatedly differed with the Reagan Administration. At the Cancún, Mexico summit meeting in October 1981, for example, he argued for a more accommodating attitude towards the demands of poor countries. He particularly disagreed with Reagan on the causes and solutions for turmoil in Central America. Mitterrand told an interviewer for *Time* (October 19, 1981): "The reality is that El Salvador lives under an unbearable, dictatorial oligarchy. . . . We believe that the prolongation of those outdated systems in Latin America is a danger for the whole world. Do we speak of Communism? This is how it is introduced!" Departing from the pro-Arab tilt of previous French governments, Mitterrand is an ardent friend of Israel, and in March 1982 he journeyed there for an emotional two-day visit, the first by a French president. While in Israel he spoke before the parliament, chiding both the PLO for not recognizing Israel's right to exist, and the Israelis for not recognizing the Palestinian right to an independent state.

A year after Mitterrand took office, it was clear that his administration would mark a watershed in French history, although pragmatism dictated that some reforms be delayed or toned down. For example, a much publicized tax on various forms of wealth emerged from the Assembly in November 1981 with so many exemptions that it was expected to bring in less than 1 percent of government revenues. In April 1982 the government actually cut corporate taxes in an effort to stimulate investment, and decided to postpone further reductions in the work week. Such concessions provoked squabbling within the party between moderates and radicals, creating an impression that the government lacked direction. In January the Socialists lost four parliamentary by-elections, and in local voting in March the left lost to the right by 2 percent of the vote. Worst of all, the economy remained in a parlous state: by mid-1982 unemployment had actually increased—partly because of political opposition from businessmen, who were refusing to invest—and inflation still ran at about 14 percent. That high rate caused Mitterrand to devalue the franc twice, in October 1981 and June 1982, in order to ease speculative pressure on foreign exchange markets. Nevertheless, Mitterrand remained determined to stay the course with his expansionary policy. While hosting an economic summit meeting at Versailles in June for the leaders of the seven largest industrial nations of the West, he called for more state investment and planning for new technologies "to make sure that technology will not destroy jobs at a faster rate than it can create them."

François Mitterrand is a short, stout man whose face was described by one journalist as "full of majesty, a Roman emperor's head." A reporter for the New York Times (May 11, 1981) noted that "[He] tramps around in a bargeman's cap, an overcoat and several scarves, suggesting an old countryman, slow, tempered and attached to the land. . . . Clearly his mournful visage, his slow speech, his air of taking thought, suggest a kind of authenticity, a refusal of gimmickry. . . . Is it a gimmick itself?" The newsman's question reflects the universal view of Mitterrand as the most enigmatic of French politicians since de Gaulle. He is shy, cool, formal, incapable of small talk, yet a brilliant orator, utterly self-confident, and fiercely loyal to his family and intimates. His impenetrability, shrewdness, and the zigzags of his long political career have given rise to the epithets "the Florentine" and "the chameleon." Mitterrand reads novels, poetry, and literary criticism voraciously, prefers the company of writers, and is himself a highly praised prose stylist. His ten books of political and literary essays include *La Chine au Défi* (1961), *Le Coup d'État Permanent* (1964), *Un Socialisme du Possible* (1971), *La Rose au Poing* (1973), *La Paille et le Grain* (1975), *L'Abeille et L'Architecte* (1978) and *Ici et Maintenant* (1980), and his autobiography, *Ma Part de Vérité*, was published in 1969. He has been working on a novel for over a decade, and selections from his journals were published in English as *The Wheat and the Chaff* (Seaver, 1982)

Mitterrand is married to the former Danielle Gouze, whom he met while they were both in the Resistance; she works at the Socialist Party headquarters as the director of Solidarité Salvador et Amérique Latine, a group that defends human rights in Latin America and supports the El Salvador guerrillas. The couple has two sons, Christophe, a journalist, and Gilbert, a law professor. The Mitterrands live in a restored seventeenth-century town house on Paris' Left Bank, and they have a country retreat at Latché, in the Landes region of southwest France. Mitterrand is an officer of the Legion of Honor, and for his World War II service he received the Croix de Guerre and the Rosette de la Résistance.

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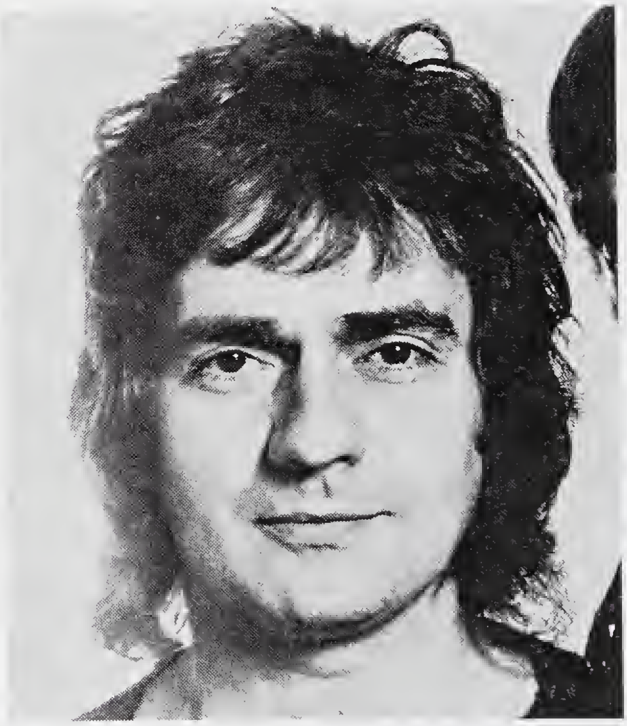

Moore, Dudley

Apr. 19, 1935- Actor; musician. Address: b. c/o ICM, 8899 Beverly Blvd.,
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The British actor, comedian, composer, and pianist Dudley Moore has been delighting audiences in England and the United States since 1960, when he first teamed up with another Oxford graduate and two Cantabrigians in the zany, politically savvy stage revue *Beyond the Fringe*. But he remained something of a cult comedian until his off-type casting in 1979 as the wry, romantic lead in Blake Edwards' *10*, which was followed in 1981 by the box-office hit *Arthur*, suddenly thrust him into the ranks of Hollywood's million-dollar-a-picture stars. He also gained final say over script, casting, and director. In the twenty years between *Beyond the Fringe* and *Arthur*, Moore appeared in some dozen other films, composed music for movies and the theatre, appeared in his own popular series on British television, recorded jazz albums that had sold over 100,000 copies by 1968, and had a highly successful Broadway run in a two-man comic revue, *Good Evening*, with his *Beyond the Fringe* colleague Peter Cook.

While Moore's gift for physical comedy and superb timing remind some critics of Charlie Chaplin and Buster Keaton, his short stature, screen persona as a luckless woman-chaser, and unlikely status as a heartthrob inspire others to comparisons with Woody Allen. Unlike his fellow *Beyond the Fringe* comics—all of whom also went on to successful dramatic careers—Moore is neither an intellectual nor a specialist in political wit. His particular genius lies in his ability to project a mischievous, elfin charm in almost any role and his intertwining of his musical gifts with his comic acting.

Dudley Stuart John Moore was born on April 19, 1935 in Dagenham, Essex, England, a town where the chief industry was making parts for Ford Motors. His father, John Moore, was a railroad electrician with a consuming interest in the church. His mother, Ada Francis (Hughes) Moore, was a secretary whose own father had been a Christian Science faith healer. There was also a daughter in the family, Barbara. A self-described "overserious, pompous boy," Dudley suffered from a clubfoot that made him the butt of jokes of other children. Seeking refuge in music, at six he was a choirboy, at eight he began piano lessons, and by the age of twelve he was studying the violin. When he was fourteen, he started playing the organ in church weddings for $15 a performance. At about the same time, he told Carrie Rickey of the *Village Voice* (July 15, 1981), he "wrote a very monotonous musical composition called 'Anxiety.' "

Adolescent anxieties were the source not only of musical inspiration, but also of Moore's early efforts as a comedian. "I had—or have—or had—a real hang-up about being short," he explained to Judy Klemesrud, who quoted him in the New York *Times* (March 24, 1968), "and was very shy and lacking in confidence. When I was at school I couldn't impress people by playing football so I tried to entertain them and make them laugh." In another interview, for *Newsday* (July 27, 1980), he elaborated on the subject: "I think most comedians start off defending themselves with comedy. Generally, they feel inferior in some way. I certainly did feel inferior. Because of class. Because of strength. Because of height. . . . I guess if I'd been able to hit somebody in the nose, I wouldn't have been a comic."

After attending Dagenham County High School and the Guildhall School of Music, Moore won a music scholarship to Magdalen College, Oxford University, where he played the organ in chapel. At first he hated Oxford, feeling out of place because of his working-class speech and attitudes. Then he started writing incidental music for plays and television, acting, and performing cabaret. The attention he received for entertaining in cabarets pleased him so much that after he had taken his B.A. degree in music in 1957, he remained at Oxford another year to earn his B.Mus. degree in composition and listen to more applause for his musical performances.

By the time Moore left Oxford, he had become an accomplished jazz pianist with a style heavily influenced by Erroll Garner. He performed for a while with Johnny Dankworth, one of England's best-known jazz artists, and toured the United States for a year with the Vic Lewis band. His musicianship led to an opportunity to work in the theatre when, in the summer of 1960, John Bassett, assistant director of the Edinburgh Festival, asked a group of Oxford and Cambridge graduates to write and perform a late-night comic revue as part of the "fringe" of events around the festival's featured acts.

In addition to Dudley Moore, the company for *Beyond the Fringe* consisted of Jonathan Miller, a Cambridge graduate and resident pathologist whose comic mimicry had made him famous after he appeared in a university production called *Out of the Blue;* Alan Bennett, the scholar of the group, who was undertaking a doctorate in medieval history at Oxford; and Peter Cook, another Cambridge graduate, who had already written two revues for London's West End clubs and was about to open his own club, The Establishment. They concocted a loosely strung-together series of the routines that each man had been doing on his own for several years. Cook, Miller, and Bennett tended to prefer vicious political satire, while Moore performed his funniest skits at the piano. Wearing a wig, he imitated Dame Myra Hess, and in a bravura rendition of "Colonel Bogey's March," he could not find a conclusion as he frantically tried variation after virtuoso variation. One of his lines became famous: throwing back his head, he declared snootily, "I don't want to see lust and rape and incest and sodomy in the theatre. I can get all that at *home*."

The appeal of *Beyond the Fringe* is legendary. It ran for two years in London after the Edinburgh Festival closed and then moved to Broadway, where it ran for another two years, inspiring a new generation of American comedians. Relations among the four stars were not always smooth, however, and Moore had a particularly difficult time. "Apart from his musical contributions to the show," Peter

Cook wrote in Esquire (August 1974), "Dudley's suggestions were treated with benign contempt by the rest of us." His preference for clowning over political dialogue was sometimes not welcomed by his fellow performers, Cook recalled. Although the four men did not maintain close ties after *Beyond the Fringe* ended its Broadway run on May 30, 1964, Cook and Moore had become firm friends and established a working rapport that served them for another fifteen years. Immediately after the show closed, Cook returned to London to open his nightclub while Moore stayed in the United States, writing musical scores and playing in jazz clubs. Soon rejoining Cook in England, Moore collaborated with him on writing and performing in their own highly popular BBC-TV series, *Not Only . . . But Also*, which was heard in 1964, 1966, and 1970. Their running dialogue as two working-class blokes, Dud and Pete, endeared them to households throughout England and led them directly to film, the obvious next step in their careers.

For their first screen vehicle, Cook and Moore accepted a suggestion from the director and producer Bryan Forbes that, rather than attempt to build a whole movie around themselves, they play characters integrated into an already existing plot in a movie based on Robert Louis Stevenson's novel *The Wrong Box*. As villainous nephews, greedy for the inheritance of an uncle played by Ralph Richardson, they won kudos for their performances in a "farce so fantastic and explosive that it virtually pops right out of the screen," as Bosley Crowther described the Columbia release in the New York *Times* (July 20, 1966). But British critic Kenneth Tynan, though praising their "exemplary slickness" in the London Observer (May 29, 1966), was disappointed that "the script leaves no room for the kind of improvised comedy on which their genius thrives."

Moore and Cook's next movie more than compensated for the limitations their first film venture had imposed. In *Bedazzled* (Twentieth Century-Fox, 1967), their own updated version of the Faust legend, they were both coauthors and stars, under the direction of Stanley Donen. Wearing sunglasses, red socks, and a cape, Cook played a devil named George Spiggott, with a quota of 100,000,000 souls to fill. Moore played Stanley Moon, a bumbling short-order cook, who has just failed in a suicide attempt after being snubbed by a waitress working in the same restaurant. Moore's seven wishes all centered on his passion for the waitress and each ended in ludicrous frustration. In one celebrated scene Moore and the waitress, played by Eleanor Bron, were incarnated as nuns who jumped on a trampoline to express religious joy. Although most critics loved the film, a few, including the New York *Times*'s Bosley Crowther, were offended. Cook and Moore responded cheerily, the latter observing, as quoted in *Newsday* (December 29, 1967), "There's a sort of residue of sensitive people. If you touch them, their skin falls apart."

With two successful movie roles behind him, Moore set out to write, compose, and star in a film that was almost entirely his own work, *30 Is a Dangerous Age, Cynthia* (Columbia, 1968). He played a pianist and composer, Rupert Street, who, at age twenty-nine, has just moved out of his mother's house and has given himself only a few weeks—until his thirtieth birthday—to get married and write a hit musical. Though "generously endowed with the better comedic elements of satire, knockabouts, subtleties, pie-in-the-face, etc.," as a reviewer for *Variety* (March 6, 1968) put it, the movie was only a modest success.

Over the next few years Moore, whom British audiences called "Cuddly Dudley," wrote the musical scores for the film versions of *Inadmissible Evidence* (Paramount, 1968) and *Staircase* (Twentieth Century-Fox, 1969); played small parts in *The Bed Sitting Room* (United Artists, 1969) and *Those Daring Young Men in Their Jaunty Jalopies* (Paramount, 1969); starred in the London stage version of Woody Allen's *Play It Again, Sam* (1969); and acted the part of the Dormouse in an ambitious remake of *Alice's Adventures in Wonderland* (American National Enterprises, 1972), under the direction of Will Sterling. One of his projects of the early 1970's was stymied when executives at Island Records of New York refused to release commercially a comedy album that Moore recorded with Peter Cook entitled *Derek and Clive Alive*, probably because the humor was too vulgar for its time. But bootleggers did such a great business with the album that years later, in 1976, Island Records decided in favor of its release. Cook and Moore eventually followed it with two more in the Derek and Clive series. "We went just about as far as we could go with filth—pure filth," Moore admitted to Jean Vallely of *Rolling Stone* (November 26, 1979).

While touring Australia in 1971 with his jazz trio, Moore had again teamed up with Cook, who was there making TV specials. They worked together on a series of skits, combining a few that they had used a decade earlier in *Beyond the Fringe* with new material, and gave the show the self-mocking title *Behind the Fridge*. One of the old favorites was a piece in which Dudley Moore played a one-legged man auditioning for the part of Tarzan, only to be told gently by Peter Cook, the interviewer, that he was "deficient in one department . . . the leg department . . . to the tune of one leg." In a new skit they talked about a restaurant called The Frog and the Peach, which was failing although there were few other places where "a young couple could go for a really big frog and damned fine peach." The show went to London in 1972 after a tour of Australia and New Zealand, and when American producer Alexander H. Cohen saw it there, he decided to bring it to the Plymouth Theater on Broadway in November 1973. Retitled *Good Evening*, it became the smash hit of the 1973-74 Broadway season and won Cook and Moore a special Tony award for their "unique contribution to the theater of comedy."

Moore's later collaboration with Cook, a remake of *Hound of the Baskervilles* under the American director Paul Morrissey, advanced neither of the two actors' careers. It flopped in Great Britain and was not released in the United States until 1981, three years after it was finished. But his next role, in the Hollywood-made comedy *Foul Play* (Paramount, 1978), proved to be a turning point for Dudley Moore. He played a sex-obsessed swinger, whose apartment was crammed with sex-aid devices and who tried to seduce Goldie Hawn while stripping to a disco tune by the Bee Gee's, a rock band. Although relatively small, the role helped to establish Moore as a presence in Hollywood and may have had something to do with Blake Edwards' decision to cast him in *10*, of which Edwards was writer, director, and coproducer.

Since the mid-1970's Moore had been a resident of southern California, and resuming his psychotherapy of many years, he had become a member of a Los Angeles therapy group in which he met Edwards. Edwards was then ready to film *10* with George Segal playing George Webber, a forty-two-year-old composer afraid of losing his youth and bent on attracting a woman who is a perfect 10 on his rating scale of from 1 to 10. Moore happened to be working on a script on a similar theme, and Edwards was so struck by the coincidences between Moore's ideas and the character of George Webber that when Segal walked off the set, Edwards immediately signed Moore. Thanks partly to Moore's wonderfully subtle, comic interpretation of the role and partly to public fawning over Bo Derek, his enchanting young costar, *10*, released by Warner Brothers for Orion Pictures in 1979, was an immense hit and Dudley Moore, after twenty years in show business, was a Hollywood megastar.

A spoof of Biblical movies, *Wholly Moses!* (Columbia, 1980) had a sparkling cast that Moore headed as a frustrated idol maker, Herschel, who tries to carry out the missions intended for Moses. During its brief round of movie houses in the summer of 1980, most critics considered it just moderately amusing at best. "The film's only redeeming feature," Gene Siskel wrote in the Chicago *Tribune* (June 16, 1980), "is the comic pacing of Dudley Moore, who manages to undersell his droll sense of humor."

In the much more successful *Arthur* (an Orion release through Warner Brothers, 1981), which was modeled on the classic screen comedies of the 1930's, Moore portrayed the title character, a wealthy drunken playboy. His inheriting a fortune depends upon his renouncing his love for a waitress, played by Liza Minnelli, whom he met when she was shoplifting in Bloomingdale's. Carrie Rickey of the *Village Voice* (July 15-21, 1981) called her readers' attention to "the gleaming performances" in Moore's scenes with Sir John Gielgud, who plays Hobson, Arthur's valet. "With Moore and Gielgud, inebriation is a state of grace, elitism an act of conscience," she went on to say. "While rationally these characters' traits are defensive and cowardly, the two men seize their parts with such sublime perversity that their antisocial behavior looks downright friendly." Three months after opening, *Arthur* had grossed $30,000,000, amply confirming Moore's new status at the box office. The Academy of Motion Picture Arts and Sciences, moreover, nominated him for an Oscar as best actor, but Moore lost out to the odds-on favorite Henry Fonda.

Cast in his first straight romantic role in *Six Weeks* (scheduled for release in 1982), Moore played a politician who becomes involved with the head of a cosmetic company (Mary Tyler Moore), whose eleven-year-old daughter is dying of leukemia. The director of the film, Tony Bill, had no reservation about Moore's ability to create a character rather different from those of his previous movies. "It won't take any work on his or my part for Dudley to be considered a sexy, attractive man," he assured Evelyn Renold, who interviewed him for the New York *Daily News* (January 17, 1982).

Prosperity in Hollywood has not led Moore to neglect his music. In July 1981, accompanied by the Los Angeles Philharmonic Orchestra, he played a jazz medley and selections from George Gershwin at the Hollywood Bowl. Fulfilling a long-held ambition, in January 1982 he gave a warmly received recital of chamber music, including the work of Bach, Mozart, and Delius, at the Metropolitan Museum of Art with violinist Robert Mann, cellist Joel Krosnick, and clarinetist Stanley Drucker. Later in the year he teamed up with the British singer Cleo Laine to record an album of standard ballads and new pieces, *Smilin' Through*, on the Finesse Records label.

Dudley Moore is five feet two and a half inches tall, weighs about 136 pounds, and walks with a slight limp as the result of childhood operations to straighten his clubfoot. In June 1968 he married the British actress Suzy Kendall, his leading lady in *30 Is a Dangerous Age, Cynthia*. They were divorced about two years later. From 1975 to 1980 he was married to the American actress Tuesday Weld, and by that marriage he is the father of a son, Patrick. At present Moore shares his home in Marino del Ray, California with actress and singer Susan Anton. Much of his recent transformation into a more serious actor, he believes, may be credited to a new emotional maturity gained partly from over fifteen years of psychotherapy. "It took years to get me to a point where I felt I could be myself on film," he said in a 1981 interview. His resulting extraordinary popularity is no doubt an additional source of his readiness to risk new challenges in his work.

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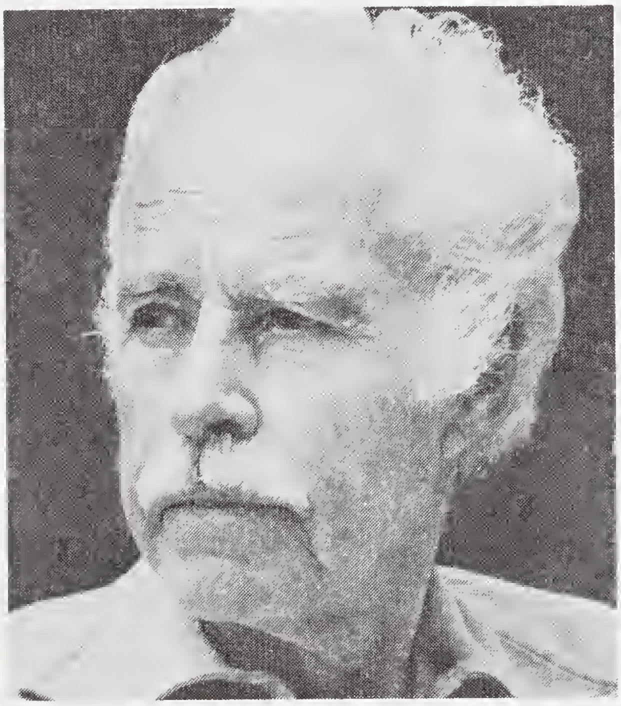

Morris, Wright (Marion)

Jan. 6, 1910- Writer; photographer.
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In a lament that has been echoed repeatedly by admirers throughout Wright Morris' forty-year career as a novelist, essayist, and photographer, the literary critic John W. Aldridge once described Morris as "the least well-known and most widely unappreciated important writer" in the United States. Undiscouraged by his failure to gain widespread popularity or academic attention, Morris has produced more than thirty deftly crafted books that have brought him national honors and respect from a coterie of critics for his talent, integrity, and seriousness of intent.

Morris first achieved recognition in the 1940's as a brilliant photographer of the American scene, then as a regional novelist of the Midwestern plains where he was born and grew up. Although his interest in the rural past never dimmed, his later fiction changed and broadened in setting, theme, tone, and structure. In fact, Morris' many voices and refusal to settle into one easily identifiable style was a factor that kept him from recruiting a large readership. Yet the best of his novels were enthusiastically received for their wit, humor, and psychological grasp of ordinary people, among them *My Uncle Dudley, The Works of Love, The Fields of Vision*, and *Fire Sermon*. As prolific as ever, in 1981, just after his seventy-first birthday, Morris won the National Book Award in fiction for *Plains Song*, an historical novel about his native Nebraska, and he published *Will's Boy: A Memoir*, an account of his early life, in the same year. In the autumn of 1982 he was honored with the Common Wealth Award for distinguished service in literature, one of the literary world's most prestigious accolades.

Wright Marion Morris was born on January 6, 1910 in the Platte Valley town of Central City, Nebraska, a plains region that was to dominate his imagination throughout his creative life. His mother, Ethel Grace (Osborn) Morris, who died six days after his birth, was the daughter of a Platte Valley farmer. His father, William Henry Morris, was a restless, good-natured ladies man who had migrated from Ohio to work for the Union Pacific Railroad, but dreamed of achieving success with a series of ill-fated chicken-and-egg businesses. Although his father remarried a much younger woman named Gertrude in 1918, Wright Morris, as an only child, was left mostly to his own devices after his teen-age stepmother deserted the family to become a hula dancer and his father moved about Nebraska, ostensibly seeking another mother for his boy. After living in Omaha for five years, Wright Morris moved in 1924 to the North Side of Chicago, near Lincoln Park. He attended Lakeview High School, and supported himself through his teens as a Montgomery Ward stockboy, a YMCA attendant, and as an office boy for the Commonwealth Edison Company.

Morris first considered a career with the YMCA; later, discovering he had artistic talents, he hoped to become a political cartoonist, but he scrapped that plan in 1930, when an aunt unexpectedly sent him to a fundamentalist Seventh-Day Adventist college in St. Helena, California. After only a few weeks the dean asked Morris to leave because he was playing havoc with other students' religious beliefs. He then drove a tractor one winter as a hired hand on his uncle Wright Osborn's farm in Hereford, Texas. In 1933 he enrolled at Pomona College in Claremont, California, where, with the encouragement of professor Leon Howard, he began to write some prose poems and some pieces about Chicago gangsters. Having seen "America first" on a series of adventurous odysseys, he dropped out of college for a

Wanderjahr in France, Germany, Austria, and Italy, after which he returned to Claremont.

Although Morris had finished two novels by 1935, he first became known for his photographs, which he began taking during the summers he spent on Cape Cod in 1938 and 1939. Working in the stark photographic tradition of Walker Evans, he made a 15,000-mile photographic tour around the United States in 1940 and 1941, followed by two homecoming tours through Nebraska. His subjects memorialized the artifacts of a rapidly disappearing America: buildings, grain elevators, farm implements, interiors, and clothing. Weathered, austere, flaking, and decaying, his buildings were photographed in sharp contrasts of light and dark.

Morris explained that he was "trying to lay [his] hands on the object *itself*," a goal that he later transferred to his sharp depiction of objects in fiction. His combinations of photographs and text were published through the 1940's by *New Directions in Prose and Poetry*, *Twice a Year*, *Photography* (London), *Life*, the New York *Times Magazine*, *U.S. Camera Annual* and other publications. "What these harsh pictures show,' Thomas Mann wrote in a letter to Morris, "is the harsh beauty of ugliness, the romanticism of the commonplace, the poetry of the unpoetical."

Like his photography, Morris' first five novels, all indebted to his personal experiences, represented a return to his roots. The first, *My Uncle Dudley* (Harcourt, 1942), was a comic odyssey that retraced a journey Morris made with his father from California to Chicago in 1927. Filtered through the sensibility of a young boy, known merely as The Kid, the novel recounts the misadventures of his uncle, an exuberant confidence man weary of California's "milk and honey," who travels eastward in an ancient car, along with The Kid and eight derelicts conned into paying the fare. Fast-paced, sparse in style, and whimsical, the novel testified to Uncle Dudley's audacity and his faith in the land and its pioneers. Agee Ward, protagonist of *The Man Who Was There* (Harcourt, 1945), is an older version of The Kid, a young painter who becomes a casualty in World War II. Never physically present in the novel, Ward exists in the minds of its other characters, each of whom he had transformed while in search of his past. His return to Nebraska during the Dust Bowl days corresponded to Morris' own.

In an attempt to distance himself from his past, Morris' next two "novels" experimented with photographs accompanied by fictional texts. *The Inhabitants* (Scribner, 1946), an ambitious effort to show "what it is to be an American," was a collection of photographs, mostly of American buildings, accompanied by a lyrical text embodying the voices of people who once lived in them. *The Home Place* (Scribner, 1948) combined his Nebraska photographs with a story about Clyde Muncy, a New York writer who returns with his family to Lone Tree (the former name of Morris' birthplace), somewhere in central Nebraska. Morris continued Muncy's story in *The World in the Attic* (Scribner, 1949), without photographs and set in the town of Junction.

Morris moved eastward, from California to Pennsylvania, in 1944, but not until the 1950's did he slough off the virtually obsessive preoccupation with the midwestern past that identified him as a pure regionalist. The primary concern of his next three novels was the present as experienced by characters living east of Nebraska, and there were corresponding shifts of tone. The jocularity of *My Uncle Dudley* gave way to satirical farce in *Man and Boy* (Knopf, 1951), which covered one day in the lives of a Philadelphia couple, Warren K. Ormsby and his domineering wife Violet, as they prepared for a military award ceremony in honor of their son, killed in World War II. Self-centered and imperious, Violet is the prototype of the American "Mother," coping magnificently with the present and ruling over the men who have somehow failed her.

Transferred to another place, the theme of failure was repeated in *The Works of Love* (Knopf, 1951), the life story of Will Brady, a Nebraskan congener to Morris' own father. Formerly a prosperous egg man, now down on his luck in Chicago, Will Brady tries to elicit love from women who only exploit him in return. Told in the manner of Sherwood Anderson and regarded as one of the best of Morris' novels, *The Works of Love* is a wry but touching portrait of Will Brady's triumph over death, which comes while he is working as a Santa Claus for a Montgomery Ward store. In *The Deep Sleep* (Scribner, 1953), a runner-up contender for the National Book Award, Morris focused on another powerful woman who is both a creative and a destructive force. Dealing with events that take place the day after the death of Judge Howard Porter, an influential citizen of Bryn Mawr, Pennsylvania, the novel investigates his life through the minds of the five people closest to him, among them his wife, who, though a "Mother" like Violet Ormsby, maintains admirable order and harmony around her.

Summing up Morris' work in the *American Scholar* (Autumn, 1962) Wayne C. Booth saw *The Deep Sleep* as a turning point in his fiction towards more complex structures, larger casts of characters, and more controlled climaxes. In his ambitious *The Huge Season* (Viking, 1954), Morris' intricate narrative, told from the viewpoint of Peter Foley, a classics professor, encompasses a number of life stories and interweaves time sequences through two epochs, the "huge season" of the ebullient jazz age and the aridity of the age of anxiety, with its cold war and McCarthy inquisitions.

The Field of Vision (Harcourt, 1956), which won for Morris a National Book Award, is an even more complex work. According to Granville Hicks in his introduction to *Wright Morris: A Reader* (Harper & Row, 1970), it examines such recurrent Morris themes as "the relativity of all knowledge, nostalgia and the general problem of the past, the possibilities of human transformation, and the role of heroism." When a middle-aged writer and "completely self-unmade man," Gordon Boyd, meets his childhood Nebraskan friends, Walter and Lois McKee, in Mexico, he joins them at a bullfight in a party of seven that includes Lois' father, Tom Scanlon. The bullfight becomes a mirror, reflecting a different "vision" of past experience for each spectator. "Fragments . . . are held to light in the book," Morris said in his award acceptance speech. "To put them finally to rest, indeed, is what the author had in mind." Originally planned as the first of a projected trilogy, *The Field of Vision* was followed by another critically praised novel, *Ceremony in Lone Tree* (Atheneum, 1960), in which Boyd and the McKees are reunited at the ninetieth birthday celebration of Tom Scanlon in a Nebraskan ghost town.

Although Morris was recognized by that time as a serious and accomplished American writer, his novels during the 1960's continued to discourage general readers because of their allusive and difficult style, involved structure, relative lack of action, unwieldy symbolism, and heavy reliance on literary references. *What a Way to Go* (Atheneum, 1962) and *Cause for Wonder* (Atheneum, 1963), described by one critic, G. B. Crump, as "the two weakest works of his maturity," did little to swell the ranks of his readership. A comic grotesquerie freighted with allusions from Homer to Nabokov, *What a Way to Go* concerns a middle-aged English professor who marries a slangy seventeen-year old Oberlin freshman during his sabbatical voyage to Italy and Greece and repeats Morris' recurrent theme that the body has a wisdom that escapes the mind. Perhaps the most difficult and symbol-ridden of Morris' novels, *Cause for Wonder* deals with the return of Warren Howe, a scriptwriter for television, to an Austrian castle where he had spent an unforgettable winter thirty years before with its owner, Monsieur Etienne Dulac, another intriguing example of heroic "sublime audacity" like Uncle Dudley.

With *One Day* (Atheneum, 1965) and *In Orbit* (New American Library, 1967) Morris returned from the European milieu to assess the way things were at home. Restricted to the small California town of Escondido on November 22, 1963, the action of *One Day* deals with the reactions of a dozen or so of its inhabitants to two events: the assassination of President John F. Kennedy, and the abandonment of an unwanted illegitimate child at the local animal pound. Penetrating in its analysis of "unspeakable human folly," *One Day* expresses faith in the novelist's power to derive significance from inscrutable events. *In Orbit* is another one-day story, focused this time on Jubal E. Gainer, a leather-jacketed motorcycle freak and high school dropout who descends upon an Indiana village with "twister" violence, a human analogue to the real tornado that destroys the town and allows his escape. Despite Gainer's crimes, which include rape, theft, a stabbing, and a mugging, he emerges as more than merely vicious, but as a recapitulation of Morris' belief that men can be transformed by forces that destroy the old and open the way to new creation.

From 1971 to 1980 Morris published four skillfully wrought novels with Harper & Row that in some respects led full circle back to the simple Great Plains tales of his beginnings. Resembling *My Uncle Dudley*, *Fire Sermon* (1971), a mix of realism and parable, follows a journey from California to Nebraska of another uncle, Floyd Warner, and his grandnephew Kermit. Its major theme of past versus present develops when they encounter a young hippie couple on the highway and Kermit is torn between allegiance to their alluring novelty and the affectionate, enduring ways of the aged Floyd. A second moving installment of Floyd Warner's story appeared in 1973 as *A Life*, which took him at eighty-two back to his childhood Nebraskan home, to a cabin of his youth along the Pecos River, and on to death at the hands of a young Indian he had befriended.

Quirky, mysterious, and speculative, *The Fork River Space Project* (1978) was an offbeat tale about a husband and his much younger wife who meet two laborers in a deserted Kansas town awaiting an encounter with an unidentified flying object. *Plains Song* (1980) indicated that at the age of seventy Morris had lost none of his skill at writing a compelling work about his birthplace. A quietly told chronicle of the Atkins family through three generations, *Plains Song* was praised for the precision of its detail, the subtle music of its style, haunting emotional power, and the memorable and indelible quality of its characters, especially Cora Atkins, the aged matriarch.

Commentators agree that Morris' books take a dim view of the absurd human condition. He has faced that absurdity without bitterness, and often in terms of high comedy. As David Madden has pointed out in *Wright Morris* (Twayne, 1964), however bleak their circumstances, Morris' characters are given the chance to transcend their grim world through audacity, improvisation, and transformation. Though Morris has been compared to Sherwood Anderson, Ernest Hemingway, Nathanael West, and D. H. Lawrence, both his outlook and techniques are decidedly unique. As he progressed, his mastery of the form of the novel was undisputed, even by those critics who found his material too thin or his striving for significance too deliberate. Throughout his career he has tried to determine what it once meant, and what it now means, to live in his native land.

Morris, as David Madden has said, "has been able to project upon the literary firmament a many-faceted, seriocomic view of the American Dream, landscape, and character."

The shorter fiction of Wright Morris includes the collection of short stories, *Real Losses, Imaginary Gains* (Harper & Row, 1976), which draws upon the earlier collections *Green Grass, Blue Sky, White House* (Black Sparrow, 1970) and *Here Is Einbaum* (Black Sparrow, 1973). His novella, *War Games*, which he wrote in 1951 and 1952, was published by Black Sparrow Press in 1972. Among his books of essays, including literary criticism, are *The Territory Ahead* (Harcourt, 1958); *A Bill of Rites, A Bill of Wrongs, A Bill of Goods* (New American Library, 1968); *About Fiction* (Harper, 1975); and *Earthly Delights, Earthly Adornments* (Harper, 1978). His later contributions to the art of photography include *God's Country and My People* (Harper, 1968), a collection of American pictures with commentary, and *Love Affair* (Harper, 1972), a stunning journal of color photographs, with paragraph captions, taken in Venice.

Since 1958 Wright Morris has taught or lectured at the University of Southern California, Amherst, Haverford, Sarah Lawrence, Swarthmore, Los Angeles State College, and California State University in San Francisco, where he is now professor emeritus. He received Guggenheim Fellowships in 1942, 1946, and 1954; in 1960 he held a National Institute of Arts and Letters grant, and in 1967 he obtained a grant from the Rockefeller Foundation. His honorary degrees were bestowed on him by Westminster College, Missouri, the University of Nebraska, and his alma mater, Pomona College.

In 1934 Wright Morris married Mary Ellen Finfrock of Cleveland, Ohio, whom he met while he was attending Pomona College. The couple was divorced in 1961, and in the same year he married Josephine Kantor. Grayhaired and with bushy eyebrows and full mustache, Morris has facial features that seem to reconcile frontier ruggedness with professorial dignity. According to one of his interviewers, he still speaks with "shades of the college lecturer he once was," his resonant voice accompanied by animated hand gestures. He follows such an inflexible, disciplined schedule of writing that his wife insists she can set a watch by it. Although in earlier years, when he could call upon greater reserves of energy, Morris used to work for twelve hours a day, he now has to settle for a more realistic regimen.

In trying to provide his readers with a key to the sources of his work, Morris once explained: "What I write grows out of memory processed by emotion and the imagination. The mind is forced to make clear what is an elusive beacon. . . . A writer has to discipline the imagination and deal with the nucleus of memory."

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Mubarak (Mohamed) Hosni

May 4, 1928- President of the Arab Republic of Egypt. Address: Office of the President, Cairo, Arab Republic of Egypt

Suddenly thrust into the world spotlight after nearly a decade in the political shadow of President Anwar el-Sadat, Hosni Mubarak was relatively unknown internationally when he took over the Presidency of the Arab Republic of Egypt following Sadat's assassination in October 1981. A hero of the 1973 Arab-Israeli war and a former commander in chief of the air force, Mubarak was named Vice-President in 1975, and for the next six years he served as Sadat's confidant and troubleshooter. Unlike his flamboyant predecessor and mentor, Mubarak is low-key, pragmatic, and disciplined. "I am not an ambitious man at all," he told Mira Avrech in an interview for *People* (February 8, 1981). "I didn't ask to be President. I just accepted it because it is in the interest of the country—not for the fame of being President or its name or its luxurious life. I look to the post for its responsibilities, how to tackle the problems and solve them. This is my only interest."

Mohamed Hosni Mubarak was born on May 4, 1928, in the village of Kafr-El Meselha in the

Nile River Delta province of Menoufiya, one of the five children of an inspector of the Ministry of Justice. After attending local elementary and secondary schools, he enrolled in the national Military Academy. Skipping his annual leaves to complete his training in two years rather than the usual three, he graduated in February 1949 and immediately went on to a two-year course at the Air Force Academy. From 1952 through 1959 he was a flight instructor at the Academy.

Like most pilots of his generation, Mubarak had taken advanced flight instruction in heavy bombers in the Soviet Union, which supplied Egypt with most of its military aircraft. In 1964 he returned to Moscow for a year of study at the elite Frunze General Staff Academy in Moscow, the Soviet equivalent of the United States Military Academy at West Point, New York. Back in Egypt in 1965, Mubarak served as commander of several Air Force bases, and in 1967 was appointed commander of the Air Force Academy. Two years later he was promoted to Air Force Chief of Staff, a post he held until President Sadat named him, in 1972, commander in chief of the Air Force and Deputy Minister of War. A few days after his appointment, Mubarak accompanied Sadat on a mission to Moscow to seek increased military aid.

As the head of his country's undermanned and ill-equipped Air Force, Mubarak soon faced a daunting challenge. In 1973 Sadat ordered his generals to draw up top-secret plans for a massive assault on the Israeli armed forces stationed in the Sinai Peninsula, which Israel had annexed after its victory in the so-called Six-Day War in 1967. Mubarak's assignment was to lay down a fierce aerial assault on the Israeli soldiers entrenched on the east bank of the Suez Canal so that Egyptian infantry and armored divisions could cross the canal without insupportable casualties. Most of Egypt's aircraft had been destroyed on the ground in the 1967 war, and the Russian-supplied MIG replacements were no match for Israel's sleek, swift American- and French-supplied Phantom and Mirage jets, but Mubarak had confidence in his pilots, many of whom he had instructed personally. Using the pretext of maneuvers, he rounded up every available plane. Even unarmed trainers were outfitted with cannons and rockets.

At 2:00 P.M. on October 6, 1973, with the desert sun shining in the eyes of the Israeli defenders, Mubarak ordered 222 supersonic fighters and nearly four score subsonic aircraft to attack. To the astonishment of Sadat and the other Egyptian leaders assembled in command headquarters, the general's pilots demolished 90 percent of their targets within twenty minutes; consequently, the infantry sustained few casualties. In his autobiography *In Search of Identity* (1978), Sadat praised Mubarak's achievement as "an epic feat—heroic and glorious." After the U.N.-sponsored ceasefire in late October, Sadat dispatched Mubarak to every Arab capital to explain the Egyptian government's determination to arrive at a peaceful solution. Mubarak "didn't change anybody's mind," an anonymous Egyptian official said several years later, as quoted in the Washington *Post* (October 9, 1981), "but they got to know and respect him."

As part of a general reorganization of his Cabinet in the wake of workers' riots over low wages and accelerating inflation, Sadat named Mubarak Vice-President on April 15, 1975, succeeding Hussein el-Shafei, a holdover from the administration of Gamal Abdel Nasser, Sadat's predecessor. In announcing the appointment, Sadat told the Egyptian people, as reported in the New York *Times* (October 7, 1981), "We want a new generation to step forward to the country's leadership. We want this generation to express the spirit of October 6th."

Over the next few years Sadat entrusted Mubarak with several important diplomatic missions abroad. For example, when sporadic fighting broke out in 1976 along the Syrian-Iraqi border over Syria's alleged intervention in the Lebanese civil war, the Vice-President and Egyptian Foreign Minister Ismail Fahmy shuttled between Damascus and Baghdad to negotiate a mutual troop withdrawal. Later that same year Mubarak mediated a dispute among Algeria, Morocco, and Mauritania over the Western Sahara and traveled to the People's Republic of China to arrange a military protocol covering the provision of spare parts for Egypt's fleet of MIG fighters. He was the highest-ranking Egyptian official ever to visit China.

Toward the end of the decade President Sadat involved Mubarak more directly in negotiations with Israel. Because of the Camp David peace accords, Egypt's relationship with the Jewish state was unique in the Arab world. Hammered out in 1978 by Sadat, Israeli Prime Minister Menachem Begin, and President Jimmy Carter, the agreement established full diplomatic relations between Egypt and Israel, ensured the complete withdrawal of Israeli soldiers and settlers from the Sinai Peninsula, and provided a framework for the eventual settlement of the broader Arab-Israeli issues of Palestinian autonomy and the future of the West Bank and the Gaza Strip. As a result of its decision to accept the terms of the accords, Egypt was virtually ostracized within the Arab world. At Sadat's request, Mubarak made an official visit to West Germany in 1980 to solicit that government's help in settling the Arab-Israeli dispute. Later in the year, he took part in meetings with the leaders of the Israeli opposition parties, Abba Eban, Shimon Peres and Chaim Bar-Lev, which Sadat had called because he had begun to despair of ever resolving the differences between his government and that of Prime Minister Begin. Almost immediately after the completion of those talks, the Vice-President was sent to the United States to bid Egypt's farewell to the outgoing Democratic administration of Sadat's friend, Jimmy Carter, and to make introductions to the incoming Republican administration of President-elect Ronald Reagan.

In the meantime, with Sadat's encouragement and approval, Mubarak gradually assumed the daily chores of running the government, freeing the President to concentrate on foreign policy. Almost immediately after his appointment to the Vice-Presidency, he began presiding over the weekly Cabinet meetings, with Sadat's explicit authority to act in the President's name. He eventually took over the day-to-day operations of the Presidential office, which Sadat disdained, and the management of the country's intelligence agency and arms procurement and nuclear energy programs.

Smiling and congenial, Mubarak often filled in for the President at ribbon-cuttings and other ceremonial functions, and he was always present at Sadat's side on public occasions. Because of his closeness to the President, his critics denounced him as "Sadat's Sadat," the "court jester," and the "laughing cow," after the brand name of a bland French cheese on Cairo grocery shelves. Sadat himself had been similarly dismissed by his political opponents as "Nasser's poodle" when he was Vice-President. But like his mentor, Mubarak was a shrewd politician. He emerged unscathed from major Cabinet reshufflings in 1978 and 1980, and his election, in 1980, to the vice-chairmanship of the National Democratic Party—which as the dominant political force in the country actually elects Egypt's presidents, subject to a public referendum—secured his position as Sadat's heir apparent.

On October 6, 1981, at a military parade commemorating the 1973 Egyptian victory at the Suez Canal, President Sadat was assassinated, apparently by a band of militant Islamic fundamentalists. Mubarak, who was sitting next to Sadat in the reviewing stand, fell to the ground and escaped with an injury to his left hand. Appearing on television just a few hours later, he reassured and impressed his stunned countrymen with his dignity and calmness. The following day the ruling National Democratic Party nominated Mubarak as its Presidential candidate, and the Egyptian parliament approved his immediate succession to the office, subject to confirmation by the voters. In the national election on October 13, in which he ran unopposed, Mubarak was accepted by more than 98 percent of the electorate.

Sworn in as Egypt's third President on October 14, 1981, Mubarak delivered a tearful inaugural address in which he pledged his loyalty to Sadat's "principles and commitments." "This is my fate to stand before you in his absence," he said, as quoted in *Time* (October 26, 1981). "Egypt is stable. The greatest tribute we can pay [Sadat] is to follow his course." Among other things, he vowed to honor the Camp David accords and to continue negotiations for a comprehensive Middle East peace. Domestically, he promised to deal "ruthlessly" with extremists who threatened to overturn the government. "Anyone who thinks he can mess about with the rights of the people, not one of them will escape ruthless measures," he said.

To guarantee internal security, Mubarak immediately ordered the arrest and imprisonment of more than 2,500 people, most of them fundamentalist Muslims, and he continued to detain nearly all of the more than 1,500 prisoners rounded up a month earlier in Sadat's crackdown on critics of his regime, including journalists, opposition politicians, and Coptic Christian leaders. He eventually released thirty-one prominent opposition politicians, among them Mohamed Hassanein Heikal, the former editor in chief of the semiofficial newspaper *Al-Ahram*.

In addition to coping with the alarming rise of Islamic fanaticism and strained relations with the rest of the Arab world, Mubarak had to deal with a chaotic economy that threatened to rend the fabric of Egyptian society. Mubarak's economic recovery program was designed to spur production of basic goods, such as clothing, medicine, reasonably priced furniture, and low-income housing. To that end, he has welcomed investments from foreign business groups and sought increases in economic aid from foreign governments. He has also encouraged public debate on such critical issues as birth control, food production, housing, and public works.

The new President was particularly disturbed by the ever-widening gulf between the rich and the poor in Egypt. "Our goal is to create an equal society, not a society of privilege and class distinctions," he said in a speech to a joint session of parliament on November 8, 1981. "Social justice is the first rule for peace and stability in society." To underscore his determination, Mubarak dismissed from the government two of Sadat's most trusted advisers, who because of their great wealth had come to symbolize to many Egyptians the *ottat suman,* or "fat cats" who had amassed huge private fortunes at the expense of the average Egyptian, and he ordered the razing of dozens of luxury weekend retreats, including a state-owned villa frequently used by Sadat, near the pyramids at Giza.

Imposing military discipline on his administration, Mubarak set performance targets, clocked legislators in and out of parliamentary sessions, and fined those with unexplained absences. When a few of his Ministers were implicated in a corruption scandal, he immediately discharged the entire Cabinet and appointed a new one, under Prime Minister Ahmed Fouad Mohieddin, in January 1982. In a second major Cabinet shuffle just nine months later, he replaced seven Ministers who had favored slashing government subsidies to reduce the budget deficit. Mubarak, concerned with maintaining political stability, feared that the cuts would trigger widespread unrest.

To demonstrate the continuity he promised in foreign affairs, Mubarak granted his first interview as President to the Israeli newspaper *Maariv*. Reaffirming his commitment to the terms and the spirit of the Camp David accords, he told the reporters, "Everything that Sadat promised, everything that he agreed to will be honored fully." He explained his position at greater length in his November speech to the joint session of parliament. "Peace, as far as we're concerned, is a strategic commitment and not a tactical position . . . ," he said. "The peace for which Egypt strives is not partial or limited, but a just and comprehensive peace for the whole of the Middle East . . . that will realize a major historic reconciliation between Israel and the Arab world and eradicate the roots of the conflict." Three days later, Egypt and Israel resumed negotiations on Palestinian autonomy—the "key to peace" in the Middle East, according to Mubarak. As he insisted to President Reagan at a White House meeting in early February 1982, Palestinians could not be denied "the right to self-determination" or the formation of "a national entity."

In the same speech President Mubarak referred to Egypt's position as "an Arab and African state," and within a few days of taking office, he cautiously began mending fences with Egypt's Arab neighbors. Among other things, he ordered the state-controlled press not to attack the policies of other Arab governments, strengthened his close personal ties with Oman's Sultan Qaboos, King Hassan II of Morocco, and President Jaafer Nimeiry of Sudan, and in June 1982, met with King Fahd of Saudi Arabia in the Saudi capital. It was the first meeting between leaders of the two countries since Saudi Arabia and most other Arab states had severed ties with Egypt after the signing of the Camp David accords. Although Mubarak remains committed to the peace treaty with Israel, he has allowed relations with the Begin government to cool slightly since the Israeli withdrawal from the Sinai in April 1982. At a convention of his ruling National Democratic party on September 22, 1982, he castigated Israel for its alleged involvement in the massacre of hundreds of Palestinians in West Beirut by Lebanese Christian militiamen.

Determined to maintain Egypt's position as a nonaligned nation, Mubarak initiated a policy of "positive neutrality," to use his term, toward the great powers. He offered military "facilities" rather than permanent bases to the United States, and he invited some of the Soviet technical advisers who were expelled by Sadat in 1981 to return to complete work on the Aswan High Dam and other projects.

A muscular man of medium height, Hosni Mubarak keeps in shape by regularly playing squash and field hockey at the Air Force Officers' Club in Cairo. Although he customarily works a sixteen-hour day, he nevertheless finds the time to read voraciously in a wide variety of subject areas. Maintaining the spartan lifestyle of his military days, Mubarak still lives in the modest two-story house in suburban Heliopolis that has been his home for years. He and his wife, Suzanne, who is reportedly half-English, have two sons, Alaa and Gamal. Taciturn and intensely private, Mubarak recently instructed Egyptian journalists to refrain from mentioning his family in newspaper and magazine articles. Indeed he is said to be so reticent about his private life that some of his associates do not know how many children he has. The President has received Egypt's highest military and civil decorations, including the Sinai Star, the Military Star of Honor, and the Order of the Republic.

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Murray, Anne

June 20, 1945- Canadian singer. Address: b. *c/o
Balmur Ltd., 2180 Yonge St.,
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Once known as "Canada's golden girl," singer Anne Murray achieved international super-stardom when her 1970 hit record "Snowbird" climbed to the summit of the country and popular music charts in the United States. There she has won three Grammys in addition to the dozen Juno awards that she has received over the years from the Canadian recording industry. Her blend of sophistication and down-to-earth, folksy integrity, her husky but clear voice, and her upbeat yet low-keyed and understated style that defies categorization have gained her an immense following in a field in which subtlety and taste are not always appreciated. Alan Niester of the Toronto *Globe and Mail* (August 26, 1980) found her "familiar husky crooning" reminiscent of "snow-bound cottages, warm fireplaces and bearskin rugs."

Morna Anne Murray was born on June 20, 1945 in Springhill, a coal-mining town in Nova Scotia, one of the six children, and the only daughter, of Dr. James Carson Murray and Marion (Burke) Murray. Her father was a physician like his father before him, and her mother was a nurse. Three of her brothers also entered the medical profession. Although her childhood home, according to Frank Bannon in the *Saturday Evening Post* (April 1975), "was always full of noise and music and fun," her formative years were traumatized by the local mine disasters of 1956 and 1958, when her father was called upon to administer medical care to the survivors.

As the sister of five active brothers, Anne Murray was much involved in athletics in her teens. "Other girls were going out on dates," she told Fred Bernstein of *People* magazine (December 17, 1979), "but I was being asked if I'd play center field." At the same time, she developed a promising musical talent that was recognized and encouraged by her parents, who financed eight years of piano lessons and three years of vocal training for her.

Her vocal talents earned her prizes at Canadian classical music summer festivals, and when she sang *Ave Maria* at her graduation from Springhill High School in 1962 she noticed for the first time that listeners in her audience seemed moved. Despite her classical training, however, she felt more at home with other kinds of music. Her favorite performers over the years have included Perry Como, Sarah Vaughan, Rosemary Clooney, Mahalia Jackson, Odetta, Buddy Holly, Barbra Streisand, and, in particular, Dusty Springfield. She was, however, not to any appreciable extent exposed to country music until she was already performing on Canadian television.

At first, Anne Murray did not have a musical career in mind, believing that singing was mainly "something you did in the bathtub and around bonfires." A career related to her interest in athletics seemed a more secure course. After spending a year at Mount St. Vincent University, a Roman Catholic women's liberal arts college in Halifax where, to quote her, she was subjected to "too many screwy restrictions," she entered the University of New Brunswick in Fredericton, from which she graduated in 1966 with a bachelor's degree in physical education. She then taught for about a year at Athena regional high school in Summerside on Prince Edward Island.

Meanwhile, encouraged by friends, Anne Murray decided to put her musical talent to use, originally with the intention of earning enough extra money to buy a car, and with her informal and understated style of singing to her own guitar accompaniment, she had some success performing in local clubs and coffeehouses. The principal of her school approved of her moonlighting activities and occasionally gave her afternoons off for rehearsals. In 1967 she began to perform as a soloist on *Sing-Along Jamboree*, a summer replacement program televised by the Canadian Broadcasting Company from Halifax, for which she had previously auditioned without success. While on that program, she became familiar with country music through one of her fellow performers, a blind singer named Fred McKenna.

Sing-Along Jamboree gave Anne Murray a nationwide audience for the first time. She was "packaged" as the smiling, blonde, barefoot, small-town girl-next-door, but her image was devoid of the syrupy quality that those terms sometimes suggest. The show did so well that it was continued into the regular season. As her popularity grew, she decided to quit her teaching job, and she was soon performing at clubs throughout Canada. In the fall of 1968 Anne Murray cut her first LP album, *What About Me?*, with Arc, a small Canadian recording company.

Brian Ahern, the producer of *Sing-Along Jamboree*, believed that Anne Murray had a future as an international recording star without having to modify her image or vocal style. The first step, he suggested, would be to record for a Canadian company that had a United States affiliate. But even though by that time she had a substantial nightclub and television following, many recording companies were not easy to convince. Finally, much to their surprise, the president of Capitol Canada agreed at once to their contract requirements.

Anne Murray's contract with Capitol Canada called for two albums a year. The first two, released in 1969, received little notice in the United States but sold well in Canada. Later that year, talent scouts from Capitol Records came to Canada to audition talent for the United States market. Impressed with Anne Murray, they released a single with her rendition of "Biding My Time." On the flip side—traditionally recorded as an afterthought—she sang "Snowbird," written by Gene MacLellan, a veteran of *Sing-Along Jamboree*. MacLellan's songs tended to suit the relaxed manner that Anne Murray had made the key to her style, and "Snowbird"—a simple song of longing for "that land of gentle breezes where the peaceful waters flow"—became a hit. Ken Tucker, writing in *High Fidelity* (April 1978), thought that "Snowbird" was lacking in substance but felt that Anne Murray's seriousness of purpose gave the song integrity. Meanwhile, Miss Murray had signed a two-year contract with CBC, committing her to a minimum of five performances a year on *Sing-Along Jamboree.*

As "Snowbird" climbed to the top of both the country-western and pop charts in the United States in 1970, Anne Murray was honored with a number of awards, including her first Juno from the Canadian recording industry, and designation by the Canadian press as female entertainer of the year. Both *Record World* and *Cashbox* magazines ranked her as the best new female vocalist of 1970-71. In November 1970 she became the first Canadian woman (Paul Anka was the first Canadian) to be awarded the Recording Industry Association of America's gold record for selling 1,000,000 copies of a single.

On the strength of the success of "Snowbird," Nick Savano signed Anne Murray as a semi-regular, beginning in October 1970, on Glen Campbell's *Good Time Hour,* presented from Los Angeles on CBS-TV, and became her United States manager. Her songs, which she often sang in duets with Campbell, were slanted towards country, although she did not limit herself to that genre. As Frank Gannon noted in the *Saturday Evening Post* (April 1975), "Some purists claim that the silky richness of Anne's voice and the variety of her repertoire—ranging from belting rock to movie title songs—put her outside the ranks of 'real' country singers like Loretta Lynn and Tanya Tucker." In fact, her material, including her *Snowbird* album, was derived from a variety of styles, including rock-n-roll, reggae, folk, and gospel, but this did not seem to bother her country fans.

Their success with "Snowbird" induced Anne Murray and Ahern to record another of MacLellan's songs, "Put Your Hand in the Hand," but Capitol executives would not release it, maintaining that it was not a good vehicle for her, and suggesting that they wait a while. They reluctantly agreed, but when the song, recorded by someone else, became a smash hit, Miss Murray vowed never to be second-guessed again.

Although Anne Murray increasingly felt that her United States manager was trying to confine her to country music, she and Ahern managed to control the material that went into her albums and singles. Her popular releases included the albums *Talk It Over in the Morning* (1971), *What About Me?* (1973), and *You Won't See Me* (1974), and the single "Send a Little Love My Way" (1973)—the theme from the movie *Oklahoma Crude*—which she recorded at the suggestion of its composer, Henry Mancini. Her outstanding singles, however, were "Danny's Song" and "Love Song," both written by the Nova Scotian team of Kenny Loggins and Jim Messina, who were also veterans of *Sing-Along Jamboree.* The songs won Anne Murray Juno awards for 1973 and 1974 in Canada. She received the 1974 Grammy as best female country vocalist for "Love Song."

By 1973 Anne Murray had become disappointed with Nick Savano and the William Morris Agency through which he worked. Among other things, they had discouraged her from a tour intended to ride the crest of her *Love Song* album's popularity and tried to convince her that the concert crowd would not turn out in enough numbers to make such a tour profitable. Despite her distaste for the inconveniences of touring, she wanted to go through with it, not only to sell the album but to determine at first hand the likes and dislikes of her fans, but she was overruled.

Anne Murray and her Toronto business partners chose as her new United States managers Shep Gordon and Allan Strale, who had transformed the shy Vincent Fournier into the dynamic rock star Alice Cooper. Both men wanted to metamorphose her image, which, in the view of some critics, was too bland and unexciting. As Ray Conlogue noted in the Toronto *Globe and Mail* (May 23, 1977): "An Anne Murray audience doesn't come for surprises; they come to fit into an old comfy slipper." Miss Murray never saw that as a weak point; as she told Jack Hurst of the Chicago *Tribune* (February 22, 1981), "O.K., there isn't a lot of pizzazz, but people enjoy it. I can see them enjoying it." Nevertheless, she was willing to experiment with the image, if not the vocal style.

The debut of the new Anne Murray—who had invested $50,000 in a new wardrobe—took place at the Troubador Club in Hollywood on Thanksgiving night, 1973, with 300 pounds of turkey on hand, and 200 gallons of wine. Anne Murray emerged on the scene from a giant wooden turkey. Afterwards, Shep Gordon persuaded her to pose for photographers with John Lennon, Alice Cooper, and Harry Nilsson. Although she was annoyed at being forced into such obvious publicity-grabbing tactics, the photos turned up in rock fan magazines as proof that she had been accepted. Under her managers' guidance, she received extensive media coverage and appeared in various television specials and on such programs as the *Tonight Show* and the *Merv Griffin Show.*

Despite her new image, Anne Murray's isolation from the mainstream of popular music was evident in the twin-bill that she and Bruce Springsteen shared at the Wollman Rink in New York's Central Park one night in August 1974. Ian Dove of the *New York Times* (August 5, 1974) contrasted Springsteen's "heavier, . . . greasier sounds" with Anne Murray's "mild-mannered, . . . folk-oriented" approach. The contrast was emphasized by her backup crew, including her band, called "Richard," two female vocalists, and an elegant string section. In the first half of the concert, performed by Springsteen, arguments and fights developed between the opposing groups of fans, and during intermission the hard-core Springsteen crowd, comprising more than one-third of the audience, departed.

In 1976 Anne Murray hired Tom Catalano as her new record producer, since Brian Ahern, who had produced her successful *Highly Prized Possession* album in 1975, was becoming increasingly involved in producing for his new wife, singer Emmylou Harris. Catalano favored big productions with heavy orchestral backup, and the two albums he produced for Miss Murray, *Together* and *Keeping in Touch*, lacked the relaxed and homey touch to which her fans had become accustomed.

Her dissatisfaction with what she considered Catalano's constrictive style added to the pressures already building on her, and by early 1975 Anne Murray decided to call it quits; she felt her career was going nowhere. There was the cumulative strain of six years of hectic touring schedules and long-distance commuting between Halifax, Toronto, and Los Angeles for her television shows. And there was the recurring controversy about her image. As she told Jack Hurst of the Chicago *Tribune* (February 22, 1981), "I just wasn't ready to be uprooted and molded; I just wanted to be myself."

After fulfilling her remaining obligations, Anne Murray temporarily retired to Nova Scotia. On June 20, 1975 she married Bill Langstroth, the former host of *Sing-Along Jamboree*, who had served as her personal manager and as producer of her CBC television specials. Having regained enough self-confidence, by early 1976 she was ready for a limited return to show business, but on her own terms—taking into consideration her pregnancy and the problems of caring for a baby on the road. As her new manager she chose Leonard Rambeau, an old friend from Nova Scotia, who respected her need for a low-keyed comeback and agreed with her decision to concentrate at first on records rather than on concert or television appearances.

Her new producer, Jim Ed Norman, decided to aim for the market's jugular by concentrating on hit singles rather than on albums. Two of their successes were "Walk Right Back," a remake of an old Everly Brothers hit, and "Broken Hearted Me," written by Randy Goodrum. Although, as she told Jack Hurst, she was "cold as a mackerel at the time," she soon regained the public's attention with "Walk Right Back," which, in her words, "got real good country and middle-of-the-road action and kind of let people know I was back in circulation."

When Anne Murray later heard a new song by Randy Goodrum entitled "You Needed Me," she immediately wanted to record it and have it released as a single without waiting for it to be showcased in a new album. "You Needed Me" turned out to be a major hit; released in the spring of 1978, it turned gold by October. In Canada it won her a 1978 Juno award, and in the United States, much to her surprise, it brought her that year's Grammy award as best female vocalist, this time in the pop category. Contemplating the formidable competition she faced—including Barbra Streisand, Donna Summer, Olivia Newton-John, and Carly Simon—she asked herself, as quoted by Christopher Petkanas in *High Fidelity* (February 1980): "What the hell am I doing in this category? Those singers are in show business." But, as an afterthought, she added: "I listened to my performance and realized that I can sing as well as the next girl."

Her recent popular albums include *Let's Keep It That Way* (1978), *Anne Murray's Greatest Hits* (1980), *The Other Side of Anne Murray* (1980), and *New Kind of Feeling* (1979), which won a platinum record, awarded for sales of over 1,000,000 copies of an album. The Canadian Recording Industry named her female artist of the decade in the summer of 1980. On February 25, 1981 she won her third Grammy—as best female country vocalist of 1980—for her "Could I Have This Dance?" from the soundtrack of *Urban Cowboy*.

Anne Murray has resumed her nightclub appearances, having discovered that performing in clubs was less exhausting than doing concert tours, had a lower overhead, and enabled her to take her family with her. In recent years, however, she has gone on concert tours of North America, England, Ireland, Germany, Holland, Sweden, Japan, and Australia. "To keep the ball rolling financially," she does television commercials occasionally.

Presented by CBS-TV in December 1981, *A Special Anne Murray Christmas* was set in her native Nova Scotia and featured Kris Kristofferson, a coal miners' choir, and other performers. During the festive proceedings Miss Murray introduced her new composition, "The Ballad of Peggy's Cove," and sang selections from her album *Anne Murray, Christmas Wishes*. In 1982 she appeared at Radio City Music Hall in New York City and completed her new album, *The Hottest Night of the Year*.

With her husband, Bill Langstroth, and their children, William and Dawn, Anne Murray lives in a thirteen-room house in the Toronto suburb of Thornhill and also maintains a home in Peggy's Cove, Nova Scotia. In 1975 she was named to the Order of Canada, and she holds the Vanier Award as an outstanding young Canadian. Still fond of sports, she plays golf or relaxes with her huge record collection as a less strenuous form of recreation. Nonchalant about her career and bored with her "girl-next-door" or "Applecheek Annie" image, she occasionally likes to shock people into the realization that she is, after all, normal. And because she believes that her mission in performing is to sing, not to appear in a fashion show, she cares little about glamour or fancy clothes.

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Navon, Yitzhak (na-vōn')

Apr. 9, 1921- President of Israel. Address: b. Office of the President, Jerusalem, Israel

On May 29, 1978, the day on which Yitzhak Navon was sworn in as the fifth President of Israel, the Jerusalem *Post* editorialized, "With his unique combination of Eastern charm and Western wit, diplomatic experience and political savvy, this onetime teacher and occasional writer is ideally cast as a mediator between communities and nationalities—a symbol of Israel at its best." The first Israeli-born President and the first to come from the country's Sephardic majority, Navon has spent more than thirty years in government service, with experience in diplomatic, administrative, and legislative posts. From 1965 until his election to the Presidency, he was one of the leaders of the Labor party on the floor of the Knesset, where he served as deputy speaker and as chairman of the Defense and Foreign Affairs Committee. Although the Presidency of Israel is mainly a ceremonial position, the moderate, folksy Navon is so popular that many Western political analysts see him as a possible future contender for the Prime Ministership, the government's highest post. According to one recent public opinion poll, an astonishing 93 percent of the voters approve of Navon's performance as President.

The son of Yosef Navon and his wife, Miriam Ben-Atar, Yitzhak Navon was born in the Moussaof compound of Jerusalem on April 9, 1921. His paternal ancestors, who had emigrated from Turkey to Palestine in the seventeenth century, had for generations served as spiritual and civic leaders of the Sephardic community in Jerusalem. One relative, Yosef Navon Pasha, was at least partly responsible for the establishment of the first Jewish settlements outside the walls of the old city of Jerusalem and for the construction of the first railroad between Jerusalem and Jaffa. According to family tradition, his mother's father, Rabbi Yaacov Ben-Atar, moved with his family from Morocco to Palestine in 1884, after the Prophet Elijah appeared to him in a dream and urged him to make the journey. In Jerusalem the rabbi founded a yeshiva, or an academy for advanced Talmudic studies. Over the years Yosef Navon worked as a teacher and a factory manager, and he was for many years the director of the Nathan Straus public kitchen. He was also a member of the first and second elected assembly, the legislative body that represented Palestine's Jewish community.

After attending the Doresh-Zion religious school and the Tahkemoni school, Yitzhak Navon enrolled at the secondary school of the Hebrew University in Beit Hakerem. He completed his education at the Hebrew University, where he studied pedagogy, Islamic culture, Hebrew literature, and Arabic language and literature. While he was a student there, Navon began writing short stories. One of his stories, "*Hollekh Birkida*," or "Mincing Steps," a tale about a Sephardic boy who runs away from home to live in a kibbutz, won a prize in 1944 as the best description of life in the Palestinian countryside. Throughout his adolescence Navon was active in political youth groups, including the Betar movement and the I.Z.L., or National Military Organization. When he was eighteen years old, he left the I.Z.L. because of ideological differences and joined the more moderate Haganah.

Following his graduation from the Hebrew University, Navon took a teaching job at his former high school in Beit Hakerem, and he also taught courses at a night school for young workingmen. In 1946 he resigned from his faculty posts to become the director of the Haganah's Arabic department. At the end of the war of independence in 1949, the Foreign Ministry of Prime Minister David Ben-Gurion's new government sent Navon to South America, where he served as second secretary at the Israel legations in Uruguay and Argentina. On his return home in 1951, he was appointed political secretary to Moshe Sharett, the Foreign Minister.

In 1952 Prime Minister Ben-Gurion, who wished to read a Spanish work on the philosopher Spinoza, asked Sharett to recommend a Spanish-speaking staff member to act as his tutor, and the Foreign Minister promptly suggested Navon. The elderly pupil was so impressed by his young teacher that he named him head of the bureau of the Prime Minister. Navon remained in that post for more than ten years, eventually becoming one of the Israeli leader's most trusted advisers. After Ben-Gurion resigned from the Prime Ministership in 1963, Navon turned down the offer of a post in the Israeli embassy in Mexico to become director of the department of culture of the Education and Culture Ministry. Determined to eradicate illiteracy, he mobilized a huge corps of volunteers to teach uneducated adults and traveled throughout the country urging immigrant families to attend special classes. Concurrently, he served as chairman of the Culture and Art Council.

Long a member of the moderate socialist Mapai party, Navon transferred his allegiance to the Rafi party, a splinter Labor group founded and led by David Ben-Gurion, in 1965. At about the same time he left the civil service to run for the Knesset, Israel's one-chamber parliament. He was elected to the first of several consecutive four-year terms in the Knesset later in the same year. While he was a member of the Knesset, he served for seven years as its deputy speaker and for four years as chairman of its powerful Defense and Foreign Affairs Committee.

The Rafi, Ahdut Ha'avoda, and Mapai parties merged in January 1968 to become the Israel Labor party, but according to Mark Segal of the *Jerusalem Post*, the old-guard Mapai leadership never forgave Navon for deserting their party in 1965. In 1973 Golda Meir, who was then the Prime Minister, and other Mapai stalwarts succesfully blocked his election to the Presidency, but he was elected to the post of chairman of the World Zionist Council at the twenty-eighth Zionist Congress in 1973. During his five years in that post he impressed leaders of Jewish organizations throughout the world with his nonpartisan approach to public affairs.

Although his political career took up most of his time, Navon continued to pursue his interest in literature. In 1968 he wrote the text of a popular concert presentation of Sephardic songs and folklore called *Romancero Sephardi*. Two years later his play *Bustan Sephardi* ("Sephardi Orchard"), which depicted daily life in a Jerusalem quarter, was a box-office success and won *Yediot Ahronot*'s Kinor David ("David's Lyre") Prize. His widely read story about Jerusalem, *Six Days and Seven Gates*, was also dramatized. Intending to write a book about the Sephardi diaspora, he did extensive research on the Spanish Inquisition, but his ever increasing political responsibilities prevented the completion of the project.

When President Ephraim Katzir declined to run for a second five-year term in 1978, the opposition Labor party nominated Navon for the post. His chief competitor for the job was Yitzhak Chavet, the candidate of Prime Minister Menachem Begin's Likud party. After a majority of Knesset members indicated a preference for Navon, Chavet withdrew from the race and on April 19, 1978, Navon, running unopposed, was elected President by eighty-six votes, with twenty-three abstentions and eleven members absent. His majority was larger than that of any of his predecessors. "I do hope the citizens will accept a President who mingles with the people and is not kept on a pedestal," he said shortly after his election, as quoted in the *New York Times* (April 20, 1978).

The President of Israel's main constitutional duty is to request the leader of the party in control of the Knesset to form a new government after an election or the fall of an administration, but since his inaugural on May 29, 1978 Navon has taken a more active role. His goal is to reduce the economic, social, and cultural differences among the various Jewish communities in the country, to raise the living standards of the poor, and to give all Israeli citizens "a feeling of belonging," as he told a reporter for *People* magazine (December 22, 1980). "Whether the people came from Poland or Yemen, this is their land."

Navon spelled out his ideas in greater detail to Michael Elkins, a BBC correspondent based in Israel, in an interview for the *New York Times Magazine* (March 7, 1981): "From the beginning, Ben-Gurion believed that if Israel would be like all other nations, its chances for progressing would be minimal; that the best of Jewish youth in the free world wouldn't come unless we were special, attracting them by the challenge to help build a model society. And he knew that we would never be able to compete in numbers and in wealth with the Arabs, so we had to maintain a moral and intellectual superiority. And I think we were such a society. Not a model society, maybe, certainly not perfect, but a society built of self-sacrifice, idealism—not materialistic. . . . We are not as good as we have to be. I worry about the materialism. We have to try very hard not to lose the main aims and ideals."

Although he readily conceded to Elkins that there was "so much violence" in Israel, Navon complained that the international news media overlooked the "many positive things"—the original plays, the art exhibitions and dance performances, the free dissemination and exchange of ideas in countless newspapers, magazines, and books—to concentrate on "guns, war, conflict, crisis." "Someone should ask what happens to a society that has been in five wars in thirty years," he told Elkins. "Life has been quite cruel. I don't know of any other people that has been so imperiled. It changes you. How can it not? Give us thirty years of peace and come see what will happen."

To help guarantee that peace, Navon, while he was a member of the Knesset, had regularly advocated greater flexibility in dealing with Israel's Arab neighbors. As President, he took advantage of what was to have been a largely ceremonial visit to Egypt in October 1980 to underscore his personal commitment to a normalization of relations with Israel's former enemy. The trip, which was the first official visit by an Israeli head of state to an Arab country, coincided with the resumption of bilateral talks on Palestinian autonomy, which had been stalled for several months. At a state dinner, Navon publicly reaffirmed Israel's determination to abide by the Camp David peace accords. Speaking in Arabic, he pledged that "the people of Israel will nourish and protect the tender sapling of peace until it grows into a mighty tree with deep roots and spreading foliage." At a joint news conference on October 29, 1980 President Yitzhak Navon and Egyptian President Anwar el-Sadat announced that they had agreed to speed up the normalization process by opening land routes across the Sinai Peninsula, increasing the number of commercial airline flights between the two countries, and exchanging students and technicians.

A congenial, easygoing man, Yitzhak Navon is as comfortable in the company of government bureaucrats and world leaders as he is with schoolteachers and farmers. He and his wife, the former Ofira Reznikov-Erez, whom he married in June 1963, have made the ten-room Presidential mansion, which is visited by as many as 5,000 people each month, a showcase for Israeli art—a special concern of theirs. The President is also interested in theatre, folklore, and cantorial music. At the time of her marriage, the First Lady, a "Sabra" beauty-contest winner in 1956, was chief psychologist at a children's hospital in Jerusalem and a rehabilitative psychologist for Micha, the society for deaf children. Since her husband's election to the Presidency, she has devoted much of her time to humanitarian causes. Among other things, she has proposed the establishment of an international system of "shelter cities" to provide temporary havens for homeless children during times of war or natural disasters and, with Jihan Sadat, the former First Lady of Egypt, she developed a scheme for the rehabilitation of soldiers and civilians disabled during the recent Arab-Israeli wars. The Navons have a daughter, Naama, and a son, Erez.

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Newman, Randy

Nov. 28, 1943- Songwriter; singer; pianist; conductor. Address: b. c/o Renaissance Management Corp., 433 N. Camden Ave., Beverly Hills, Calif. 90210

Amid the increasing din of rock 'n' roll, Randy Newman, along with two other songwriter-performers, Harry Nilsson and Laura Nyro, introduced into popular music beginning in the late 1960's what some observers dubbed "salon rock," distinguished by subtle, urbanized lyrics and low-keyed, sophisticated melodies. Academically trained and the master of an enormous musical vocabulary, the literate Newman was the quirkiest of the three and remains one of the strangest poets of popular song writing and performing today—a "Stephen Foster with a lobotomy," as one critic has characterized him. An oblique moralist, Newman creates the personae of his ironic songs in the way that fiction writers invent their anti-heroes, with an ambiguity that limited his following for many years to a small, albeit devoted, cult, He did not have a hit until the group Three Dog Night took his "Mama Told Me Not to Come" to the top of the charts in 1970. His own records sold badly until his sixth album on Warner Brothers' Reprise label, *Little Criminals*, struck gold in 1977 on the strength of the furor aroused by a single from that LP, "Short People," a parody of bigotry. The frequent nastiness of Newman's lyrics is given added bite by the contrast with the sweetness of his melodies. That bite is most evident in his own artfully casual renditions of his compositions, which he sings in a bluesy drawl, his limited voice somehow fitting the laconic, off-beat lyrics.

The older of two sons of Irving Newman, a musician turned physician, and Adele Newman, Randy Newman was born in Los Angeles, California on November 28, 1943. Between 1944 and 1946 the Newmans lived in New Orleans, Louisiana, Jackson, Mississippi, and Mobile, Alabama, where the father, then in the army, was successively stationed. After the father's discharge from the army, they moved back to Los Angeles, where Irving Newman became a prominent Hollywood internist. Randy's younger brother, Alan, followed in his father's medical footsteps and is now an oncologist.

With the encouragement of his father, Randy Newman chose the occupational path of his three uncles, Alfred, Emil, and Lionel Newman, who were composers and conductors of movie scores. The oldest and the most inspired and prolific of the three was Alfred, who had some 200 screen credits and won nine Academy Awards. With his childhood friend Lenny Waronker (who in adulthood would become the chief producer of his records), Randy haunted the Hollywood soundstages where his uncles were working. "I know my uncle Al's music the way I know Brahms," he told Timothy White of *Rolling Stone* (November 1, 1979).

"Randy was a good, fine kid, and is a very intellectual guy," Dr. Irving Newman recalled when White interviewed him "—much more than you can tell from his strange, bitter lyrics." Dr. Newman professed not to know "where the hell those lyrics come from," but he did think Randy's sadness "has a lot to do with his vision." As a child, Randy had four or five operations for crossed eyes, the last of them by the top doctor in that field, who promised him a perfect correction, at least cosmetically. When he came out of the operation with eyes still not centered, he was, according to Dr. Newman, "shattered, crushed." Also probably influential in the formation of his creative outlook was the occasion when he was disinvited (by telephone) from a junior-high-school cotillion at a local country club because of his religious ancestry. When he hung up the phone, Newman turned to his father, and asked, "Hey dad, what's a *Jew?*" His father responded with a reading list, and Newman came away from the Bible and the other books recommended with the decision that he "wouldn't believe in anything," as the elder Newman has recalled.

According to Waronker, "Randy was always kinda quiet when he was younger, which is one of the reasons he didn't have a tremendous amount of friends. He read a lot, retreated to his room, was always drifting away." Aside from music and books, Newman's chief interest was sports. In Little League baseball he was a star pitcher, compensating for a lack of speed with a wicked knuckleball. Newman began taking piano lessons at seven, studying musical theory at twelve, and writing songs at fifteen. At the University of California at Los Angeles he majored in music composition, completing all the required courses but never graduating because he failed to complete a performance requirement. His indifference toward a degree probably stemmed partly from the fact that he was already working professionally. Gene McDaniels had recorded one of his songs when he was seventeen and still in high school—an event that marked the beginning of a transformation in Newman from introvert to what Waronker describes as "a character . . . almost Holden Caulfieldesque in humor." It also got him a job writing songs at Metric Music, a subsidiary of Liberty Records, founded by Waronker's father.

His early compositions included followup songs for Mary Hopkin and Tom Jones and three collaborations with Jackie de Shannon, one of which ("She Doesn't Understand Him") "wasn't bad" in his estimation. Judy Collins was among the earliest of at least thirty-five singers to record Newman's "I think It's Gonna Rain Today," in 1967. The speaker in "I Think It's Gonna Rain Today" is the reverse of the flaunters of insensitivity in many of his other songs—a person bitterly hurt by callousness. "Lonely. Lonely," the chorus goes. "Tin can at my feet/Think I'll kick it down the street/That's the way to treat a friend."

Newman's first recording in his own right was a Reprise single with "I Think It's Gonna Rain Today" on one side and "Beehive State" on the other, released in May 1968. Both songs were included on his first album, the elaborately arranged *Randy Newman*, released by Reprise the following month. The first track on the album was "Love Story," in which the narrator envisions for the young woman he wants to marry their future life together, to the point when their children will be grown. "They'll send us away/To a little home in Florida/We'll play checkers all day/Until we pass away." That song was followed by the slice of rainy-day melancholia "Bet No One Ever Hurt This Bad" and the starkly lonely "Living Without You" ("The milk truck hauls the sun up/And the paper hits the floor/The subway shakes my floor/And I think about you"). Among the other cuts were "So Long Dad," in which a filial invitation ("Come and see us, Poppa, when you can") anticlimaxes less than tenderly ("Be sure and call before you do"); "Laughing Boy" ("Find a clown and grind him down/He may just be laughing at you"); "Cowboy," a forthright lament by a lonely man in the saddle who sees "Cold grey buildings where a hill should be/Steel and concrete moving in on me"; and the moving "Davy the Fat Boy." The last mentioned, a personal favorite of Newman's, is sung in the persona of a carnival barker, "Davy's best friend," who, after promising the boy's dying parents that he will take care of their son, exploits him as a sideshow freak.

Newman conducted the music for the motion picture *Performance* (Warner/Goodtimes, 1970), a melodrama starring Mick Jagger, the rock star, and wrote the score for *Cold Turkey* (United Artists, 1970), Norman Lear's satiric comedy about a town that tries to quit smoking *en masse*. His second album, *Twelve Songs* (Reprise, 1970), contained, among other cuts, "Let's Burn the Cornfield Down," a priapic pyromaniac's approach to sexual arousal; "Yellow Man," described by Newman as "a pinhead's view of China"; "Lucinda," about a young woman fatally buried by a beach-cleaning truck; "Have You Seen My Baby?," the query of a man desolated by the failure of his beloved to return home; and "A Lover's Prayer," in which the "lover" devoutly beseeches the Lord to send him a perfect one-night stand.

Harry Nilsson devoted his 1970 RCA album *Nilsson Sings Newman* to ten songs by Newman. Fame and fortune did not begin to come Newman's way until, within that same year, Three Dog Night made a hit of "Mama Told Me Not to Come," a nightmarish song about a girl on a bad LSD trip at a wild party. As fine as the Nilsson and Three Dog Night renditions were, they lacked the edge and the range of feeling that only Newman's voice can convey. As Tim Crouse pointed out in *Rolling Stone* (August 19, 1972), "Three Dog Night performs 'Mama' as a driving, slightly off-beat rock number. When Randy sings it, the drama of the song suddenly comes into focus; he is clearly parroting the words of a helplessly frightened girl, making merciless fun of her and inviting us to hate him for it." The context of Crouse's statement was a review by Crouse of Newman's third album, *Randy Newman/Live* (Warner Reprise, 1971), most of which was recorded at the Bitter End in New York City. Despite Newman's affinity for lush string accompaniment, that LP, reducing his music to its bare essentials, was the first of his recordings that he himself could "really sit down and listen to."

Crouse, who had been at the Bitter End when *Randy Newman/Live* was recorded there, recalled the "flat desolation" of his voice bespeaking "a detachment beyond cynicism, a true case of *tristitia mundi*." Newman seemed to be saying that "the world [had] long ago put [him] to sleep" and now he was "just a mirror in which you can see some of life's ugliest, stupidest, most absurd situations." Watching Newman's "trance-like" performance, Crouse got the feeling that "he was a medium, allowing a bunch of Charles Addams characters to communicate through him." That feeling made his songs "seem all the more real and disturbing," and "it comes through on *Randy Newman/Live*."

Among the songs performed by Newman at the Bitter End were "Tickle Me" ("What a perfect way to kill some time") and "Suzanne," about a young woman harassed by a psychopathic would-be rapist who chooses her name at random from a phone book. *Randy Newman/Live* contained four songs in addition to the Bitter End set, including "Room at the Top," written for Frank Sinatra but never used by him, perhaps because he perceived that it was really a send-up of a genre prominent in the Sinatra repertoire.

Much more successful than its predecessors commercially—as well as artistically, in the view of most critics—was Newman's fourth album, *Sail Away*, studio-made but with spare orchestration, giving it a quality closer to the *Live* LP than to *Randy Newman* or *Twelve Songs*. The paradoxical title track was the sales pitch of a slave trader in Africa: "In America/You'll get food to eat/Won't have to run through the jungle and scuff your feet." The seductive melody of the song belied a daring and frightening theme, just as slavery's defenders covered the hell of the "peculiar institution" with an Eden-like veneer. As Greil Marcus observed in his book *Mystery Train* (1975), the power of "Sail Away" is in "the simple, perfectly accomplished idea that something as horrible and charged with guilt as slavery" could "take on such beauty" in the antebellum perception of it. He went on to comment further, "A secret ambivalence of 400 years of American life finds a voice in this song."

Among the other eleven cuts on *Sail Away* were "Political Science," a blackly humorous proposal for a simplistic, nuclear-bomb-oriented foreign policy ("They all hate us anyhow/So let's drop the big one now"); "Last Night I Had a Dream," which was carried over from *Randy Newman/Live*; "Old Man," a cruel but honest deathbed lullaby with a hint of autobiographical extrapolation ("Goodbye, old man, goodbye./Won't be no God to comfort you/You taught me not to believe that lie"); "You Can Leave Your Hat On" (in which the creepy male persona loudly exhorts a woman to take her clothes off), and "God's Song," the Book of Job with a bitterly cynical twist: "I burn down your cities—how blind you must be/I take from you your children and you say how blessed are we/You all must be crazy to put your faith in me/That's why I love mankind/You really need me."

Some reviewers of *Sail Away* found in the album grounds for comparison to composers ranging from Stephen Foster through George Gershwin and Kurt Weill to Noel Coward, Hoagy Carmichael and the cabaret balladeers of the 1950's, as well as a style reminiscent of the Charleston, Billie Holiday, and Joe Cocker. "Newman is carving out an area of expression for popular song that hasn't been rivaled for lyric sophistication and musical complexity since the salad days of Cole Porter. . . ," Don Heckman wrote in the New York *Times* (June 25, 1972). "The music that underpins it [the album] is a brilliantly realized amalgam of Americana—one hears minstrel shows and marching bands, blues singers and jazz players. Newman's arrangements are less obtrusive than in his somewhat overproduced first album, yet the piquant traces of Ivesian dissonance and the flowing chorale harmonies are still there, still part of Newman's utterly distinctive sound."

Newman's fifth LP was *Good Old Boys* (Reprise, 1974), a complicated concept album about the South. The theme was set in the first track, "Rednecks," a song Newman was inspired to write when he saw Lester Maddox, the former governor of Georgia, walk off a Northern television talk show on which he was being treated with supercilious ridicule. In that song Newman assumed the pose of a Birmingham steelworker, using "terrible language" that he (Newman) "didn't like singing and didn't like writing down." In a way, the steelworker was being mocked, but Newman's delivery carried, as William Crawford Woods observed in the Washington *Post* (December 15, 1974), "a hint of sympathy that made him mock himself" as well as the North's smugness. Later in the LP, the focus shifted from the contemporary South to the past, especially the Depression years. A dispassionate President Calvin Coolidge was icily portrayed visiting the site of a devastating Mississippi flood in "Louisiana 1927," and Huey P. ("Kingfish") Long, the late populist governor of Louisiana, and his share-the-wealth demagoguery were recalled in two songs: "The Kingfish Gonna Save This Land" and "Every Man Is King." The latter is not a Newman composition; it was Long's utopian campaign song, written by Long himself in collaboration with Castro Carazo. "There's nothing new about this thematic organization . . . ," William Crawford Woods wrote in his Washington *Post* review, "but there's something very new about the way Newman says one thing with his lyrics and makes them mean another with his voice. [That] voice is certainly the most complicated in pop music; every note he hits both gives delight and makes you nervous."

During the two and a half years following the making of *Good Old Boys*, Newman suffered writer's block, coming up with only two compositions: a commercial jingle—for Dr. Pepper, the soft drink—and "Sigmund Freud's Impersonation of Albert Einstein in America." The latter became a cut on his sixth album, *Little Criminals* (Reprise, 1977), most of which was written under the pressure of a commitment to return to the concert stage in the summer of 1977. Newman considered *Little Criminals* his "most radical" album, and he predicted that "people aren't going to like it—it's strange." His prediction proved right, at least as far as one of the tracks was concerned. The cut was "Short People," a tongue-in-cheek diatribe with, as usual, a catchy melody. Playing a crazy misanthrope who "don't want no short people 'round here," he gave a series of arguments why diminutive folk "got no reason to live." For example, "They got little baby legs/And they stand so low/ You got to pick 'em up/Just to say hello." The words were taken literally by large numbers of listeners, and many top-ten radio stations around the country yanked the song off the air in response to a flood of protests from small individuals and such sizist organizations as Shorties Are Smarter.

On the positive side, the brouhaha over the song made Newman a celebrity and "Short People" a million-dollar seller, his first. *Little Criminals* also went gold, selling within months some 750,000 units, more than all of his previous albums combined. Among the other tracks on the LP was "Kathleen (Catholicism Made Easier)," in which a prospective groom who has "always been crazy about Irish girls" envisions his wedding ceremony, confusing the Latin liturgy with Italian pop song lyrics ("This old Spanish priest . . . he'll say 'Nel blu, di pinto . . . di blu' "). Newman's own favorite among the cuts on *Little Criminals* and the one that impressed critics most was "In Germany Before the War," a chilling, starkly minimal account of a child murder in Düsseldorf in 1925 (the same crime that inspired Fritz Lang's movie *M*). In "Texas Girl at the Funeral of Her Father," the grieving girl sings in her mind "a sad song for a good man . . . for the sailor a thousand miles from the sea."

Newman's seventh album, *Born Again* (Reprise, 1979), won awards in Europe, especially in Germany, but it was the worst received of any Newman LP in the United States. The title track was a mocking allusion to Bob Dylan's conversion to religious fundamentalism, and the cover, showing Newman made up as a "glitter rock" clown, with dollar signs for eyes, was a send-up of the bizarrely garish "heavy metal" group Kiss. The opening cut, "Its Money That I Love," was written out of revulsion at the commercialization of rock 'n' roll, and "The Story of a Rock 'n' Roll Band" recounted the history of the Electric Light Orchestra, an "art rock" group almost as packaged and overblown as Kiss. Among the songs that annoyed even some old admirers of Newman was "Mr. Sheep," a savaging of the standarized business executive which seemed heavy-handed and lacking in Newman's usual saving, subtle ironic touch. In response to the negative notices, Newman said that "people [took] awfully seriously" what was really "a comedy record."

In his most notable motion picture project, Newman wrote the elegant, finespun score for *Ragtime* (Paramount, 1981), Milos Forman's screen version of E. L. Doctorow's epic social history of metropolitan New York in 1906. The soundtrack album was released by Elektra/Asylum. Conceived and directed by Joan Micklin Silver, the revue *Randy Newman's Maybe I'm Doing It Wrong* was originally produced off Broadway in 1981. Expanded, it reopened Off Broadway at the Astor Place Theatre in Manhattan on March 14, 1982 and moved shortly thereafter to the Production Company, another New York City theatre, for a short run. As finally mounted, the show had a cast of four singing twenty-three Newman songs in the setting of a Fourth of July picnic in a long-ago small-town American park, complete with bandshell and band. As Allan Wallach observed in his review in *Newsday* (March 15, 1982), the tension between Newman's music and lyrics gave the show "an intriguing tone–charm cut with rue."

Randy Newman is five feet eleven and a half inches tall, with a slouch that makes him look shorter, an owlish face, a mouth that he himself has described as "a torn pocket," and eyes that squint behind tinted glasses. Somewhat awkward in social situations, he is, he says, "still shy about [his] eyes," which are slightly askew, causing him to see double unless he focuses with one more than the other. He usually dresses informally, even scruffily, and, having low blood pressure, he is phlegmatic in manner and yet nervous at the same time. Interviewers have found him to be at once surly and charming, even funnier in priviate than in public, often in a self-deprecating way, and his reedy voice to be clearer, less nasal, than in his singing. Like his father, he is irascible, but he has learned to keep his temper in control.

Newman lives in a two-story house in Mandville Canyon in West Los Angeles with his German-born wife Roswitha, whom he married in 1967, and their three sons, Amos, Eric, and John. "I'm glad I married who I married," he told Timothy White of *Rolling Stone* (November 1, 1979), "especially when I think how I could have ended up, with the lack of self-control I've had in terms of drugs and everything else. Speed mainly. . . ." In his later *Rolling Stone* interview, with Steve Pond, he said, "I quit smoking, never did drink except when I was young. The speed thing is behind me. I'm boring, that's my only vice." His recreations include reading (voraciously), watching television, playing with his children, and following baseball. He has said that his heroes, aside from his father and his late uncle Al, are "some baseball players."

According to a friend, Newman has a "heavy case of the Jewish blues," feeling guilty when he is not working and being lazy about getting down to composing, which he finds more difficult than performing (although in the beginning he had virtually to be pushed onto the stage). To trick himself into working, he will sometimes pretend he is going to write a song for someone else. Almost never inspired in the midst of other activities–or inactivities–he composes directly at the piano, usually creating the melody first.

Newman categorizes himself as a "Northern liberal," but he is "essentially apolitical" except on the issue of racism. As quoted by Bruce Pollock in *In Their Own Words* (1975), he sees "the way black people are treated" as "the worst thing," the "biggest inequity in this country." He worries about being mistaken for the cynic in many of his songs, as he told Janet Maslin of the New York *Times* (September 25, 1977): "I know some of the stuff sounds a little cynical, but I'm not cynical about people as individuals, not at all. As groups, I got my doubts."

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Nozick, Robert

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In recent decades the discipline of philosophy has increasingly become the handmaiden of science, aloof from the concerns of even the serious reading public. Philosophers nowadays tend to write only for themselves, and in England and the United States the dominant tradition has long been analytic philosophy, which many critics believe to have been too narrowly focused on technical questions of logic, language, and epistemology. But with the publication of *Anarchy, State, and Utopia*, which won the 1975 National Book Award for Philosophy and Religion, and *Philosophical Explanations*, Robert Nozick has emerged as a major contemporary thinker who addresses questions of social justice and the meaning of life in terms that the lay reader can understand without forfeiting the respect of the mandarins of the Anglo-American philosophical establishment.

Although Robert Nozick is, in the estimation of the writer and social critic Tom Wolfe, "perhaps the most extraordinary philosopher in the United States today," he is also widely acknowledged to be one of the most controversial. In *Anarchy, State, and Utopia* Nozick, a convinced libertarian, shook the philosophical foundations of both the modern welfare state and its orthodox liberal defenders with his espousal of *laissez faire* economics and the absolute rights of individuals, and with his repudiation of any state powerful enough, in his words, to "forbid capitalist acts between consenting adults." Nozick is trained in the analytic tradition, but in *Philosophical Explanations* he sharply departs from logical positivism, an important branch of analytic philosophy that regards science as the only source of true knowledge, by embracing the concept of philosophy as an art form. In the *New York Review of Books* (February 18, 1982) the British philosopher Bernard Williams takes note of Nozick's aspiration to construct "a philosophical work that is more like the many-columned Parthenon than like a tall, thin tower, so that when bits fall down, as they will, something of beauty may be left."

Robert Nozick was, in his words, born "just one generation from the *shtetl* . . . ," on November 16, 1938, in Brooklyn, New York, the only child of Max and Sophie (Cohen) Nozick. Although his father was a manufacturer, Nozick grew up in the ethnic, working-class neighborhoods of Brownsville and East Flatbush. An exceptional student, he escaped to the Ivy League and Manhattan in the mid-1950's when he enrolled in Columbia College. There he studied philosophy and became an active socialist, finding an outlet for the expression of his convictions as a founding member of a campus branch of the League for Industrial Democracy, which evolved in the early 1960's into a chapter of the ultraradical Students for a Democratic Society (SDS).

After graduating from Columbia in 1959, with election to Phi Beta Kappa, Nozick enrolled in the doctoral program at Princeton University, where he kept his socialist principles intact. As a graduate student, Nozick came to be known as something of a philosophical *Wunderkind*, a Socratic dialectician capable of demolishing the most carefully constructed theses of the professional philosophers. Thus when Nozick's own beliefs were effectively challenged by a libertarian capitalist at Princeton whose arguments he could not refute, Nozick underwent a conversion, with the religious overtones that term implies, and embraced libertarianism, investing that creed with the ardor and theoretical rigor that had once sustained his socialism.

After he obtained his Ph.D. degree from Princeton University in 1963, Nozick rose swiftly in the academic world. He taught at Princeton, as an instructor (1962-63) and as an assistant professor (1964-65) and spent the academic year of 1963-64 at Oxford University on a Fulbright grant. Except for two years, 1967 to 1969, that he spent as an associate professor at Rockefeller University, in New York City, Nozick has been a member of the philosophy department at Harvard University since 1965. During that period Nozick published four articles that displayed his mastery of highly technical fields like decision theory, proved him to be as formidable in defending his own positions as he was in refuting the theories of others, and established his reputation as a startlingly original and potentially important philosopher. In early 1969, shortly after celebrating his thirtieth birthday, Nozick was appointed a full professor at Harvard, making him one of the youngest philosophers ever to gain tenure there. Also in that year he published a widely discussed and admired article on the nature of coercion that laid the groundwork for his book *Anarchy, State, and Utopia*, a defense of radical libertarianism that made a considerable impact on the intellectual and academic communities of Great Britain and North America.

According to an article in *Harper's* magazine (March 1975) by the philosopher Marshall Cohen, Robert Nozick has "observed the breathtaking wickedness of which the state is capable." In *Anarchy, State, and Utopia* Nozick is sympathetic to anarchists, and even to those Marxists who foresee the eventual "withering away" of the state in some future workers' utopia. But in Part I of his book, much of which echoes the views of the seventeenth-century philosopher John Locke, Nozick rejects all such visions of a stateless society and advocates instead what he calls a "minimal state." Part II consists of an extended argument against any system more active than the minimal state, and Part III presents Nozick's blueprint for a libertarian utopia.

Nozick agrees with John Locke that individuals have an inalienable right to life, liberty, and property, and both philosophers recognize that in a state of nature those rights will inevitably be transgressed. But as his remedy for violations of natural rights, Locke prescribes law and civil government—which arise from a social contract freely entered into by inhabitants of the state of nature—while Nozick rejects the social compact of classical liberal theory. Sharing with anarchists their deep mistrust of the state, with its monopoly of force and its coercive powers that can usurp the individual rights Locke expected it to protect, Nozick replaces the social contract with the "invisible hand" mechanism of classical economic theory. According to Nozick, in order to guard against force, fraud, theft, invasion, and breach of contract, individuals in the state of nature will form protective associations that will, in time, absorb the moral attitudes of its clients and evolve, by means of the "invisible hand," into a minimal state.

As envisioned by Nozick, the minimal state would be empowered only to safeguard essential liberties and enforce natural rights. Any more extensive state, Nozick maintains, cannot be justified, because, as he insists, "any extension of state functions beyond these limits is a violation of the rights of individuals." Consequently, Nozick opposes the enactment of paternalistic laws, such as those proscribing the use of drugs; good samaritan laws, because they coerce some citizens, perhaps against their will, to come to the aid of others; and welfare taxation, which he views as a form of slavery.

Disinclined to confer legitimacy on any state that is more than minimal, in *Anarchy, State, and Utopia* Nozick mounts a withering attack on egalitarian theories of justice. In particular, he disapproves of distributive or "end state" theories that try to achieve social equality by redistributing goods, holdings, and property among less fortunate individuals and groups, and the "justice as fairness" principle advanced by the philosopher John Rawls, a Harvard colleague of Nozick, in his best-selling book *A Theory of Justice* (1971). According to Rawls the just society is one in which those who enjoy wealth, special abilities, or other advantages "may gain from their good fortune only on terms that improve the situation of those who have lost out." Believing that attempts to equalize the unequal in society are inherently unjust, Nozick proposes, in place of egalitarianism, what he calls an "entitlement theory of justice."

According to Nozick, in an entitlement world one is entitled to all that he has acquired, so long as his possessions were gained in a just manner. Although he pays homage to the Lockean proviso, which states that, when holdings are obtained in the state of nature, there should be "enough and as good left over" for others, who must not be made "worse off," Nozick reasons that "whatever arises from a just situation must itself be just." In *Harper's* magazine, Marshall Cohen summarized Nozick's viewpoint: "Far from thinking that justice requires a more-than-minimal state, Nozick believes that liberty forbids it. He takes literally Herbert Spencer's fear of a coming slavery and [Friedrich von] Hayek's warnings about the road to serfdom. In fact, he thinks we're already a long way down that road."

When *Anarchy, State, and Utopia* was published in 1974 by Basic Books, Inc., it carried with it an endorsement by the renowned logician and dean of American analytic philosophy, W. V. Quine, who pronounced it "a brilliant and important book, bound to contribute notably both to theory and, in time, to the good of society," and it was hailed in the lay press as a major event in contemporary political philosophy. Although most philosophers and critics entertained some misgivings about Robert Nozick's libertarian utopia—on the ground that it might not adequately supervise the public interest—they applauded his razor-sharp analyses. The consensus was voiced in the London *Times Literary Supplement* (January 17, 1975) by Bernard Williams, who found *Anarchy, State, and Utopia* to be an "original, remarkable, and strikingly intelligent book [which] not only revives the exercise of justifying the state, but comes out with some startlingly unfashionable conclusions about . . . what it *should* ideally be up to."

It was, however, Nozick's hard-talking defense of private property and of unrestrained and unregulated capitalism that provoked widespread debate of his ideas. Jonathan Lieberson, who profiled Nozick in the New York Times *Sunday Magazine* (December 17, 1978), noted that the Harvard philosopher had become a "darling" of the New Right; and a spokesman for *Forbes*, an influential magazine in the American business community, exulted that Professor Nozick's views would set "some of our readers . . . dancing in the streets tonight." But Marshall Cohen contends that "Nozick is not an apologist for the status quo." And because *Anarchy, State, and Utopia* offers cold comfort to any prevailing ideology, whether it be nationalist or socialist, liberal or conservative, Bernard Williams has observed: "Nozick's derivation theory of justice does not imply that contemporary property holdings are just [and] Mr. Nozick may well think that much of America rightfully belongs to the Indians." Moreover, Nozick himself acknowledges that, until past injustices are rectified, something like the redistributive welfare state might be necessary, although he warns that "to introduce socialism as the punishment for our sins would be to go too far."

In 1976, during a sabbatical year that he spent in Israel, Nozick began work on his *Philosophical Explanations*. In that book he deals at length with the questions that first interested him in philosophy: do objective ethical truths exist? do individuals have free will? and is there a meaning to life? In addition to discussions of the nature of human knowledge, self-identity, and the metaphysical puzzle of why there is something rather than nothing, those questions are the major concerns of *Philosophical Explanations*, which was published by the Belknap Press of Harvard University Press in 1981.

At the outset of his sprawling and diverse magnum opus, Nozick identifies the central problems of philosophy as originating, to use his words, in "a concern with our value. . . . If our lives cannot have meaning, if we are no more than puppets of causes, if our attempts at knowledge are foredoomed to failure, if we have no worth that the actions of others ought to respect, then we are devoid of value." To show how philosophy can help to banish fears of valuelessness, in *Philosophical Explanations* Nozick uses the tools of Anglo-American analytic philosophy to make sense of the concerns of such Continental thinkers as Friedrich Nietzsche, Martin Heidegger, and Jean-Paul Sartre, who have probed the fundamental questions of ontology, metaphysics, and of the individual in society and history.

In keeping with his abhorrence of coercion in any form, in *Philosophical Explanations* Professor Nozick proposes what may become a new, noncoercive way of "doing" philosophy: one that substitutes explanation for proof. He thus hopes to expel from philosophy those methods that deduce all conclusions from a few axioms or self-evident premises. Those proofs, Nozick believes, are "coercive and reductive"; in their place he offers explanations that seek to illuminate the underlying ideas of things and that would enable philosophers to proceed in a tentative rather than in a dogmatic spirit, much like artists or literary creators, "to achieve a coherent conception of things that links up with value." "I used to think," Nozick told Jonathan Lieberson, "that the ideal philosophical argument was to produce words that set up a change in the listener's brain, so that if he doesn't accept the conclusion, he *dies*. . . . Why should [philosophers] be bludgeoning people like that? It's not a nice way to behave."

Although most lay reviewers saw *Philosophical Explanations* as a *tour de force* and were awed by Nozick's achievement, a more sober note was sounded by Bernard Williams in his piece in the *New York Review of Books*. He conceded that Nozick is a "very good philosopher" and that *Philosophical Explanations* is "in part . . . as brilliant and exciting as anything in contemporary philosophy," but the book, in his view, is "an attempt at the Great American Novel of Philosophy [that] fails." Williams found especially disturbing Nozick's propensity for philosophizing at a chilly remove from the actual world of human affairs, his tendency to operate on such a distant level of abstraction that he often fails to provide "any side illumination from the . . . historical or psychologically particular." But in the New York *Times Book Review* (September 20, 1981) Robert Asahina, disagreeing with Williams' criticisms, contends that *Philosophical Explanations* is written "not as an abstract treatise but in a personal voice that conveys all the author's intellectual enthusiasm and commitment."

Perhaps because of his restless intellect, Nozick has never repeated a course on any subject in his more than thirteen years of teaching at Harvard. "I do my thinking through the courses I give," he has said. "A lot of people find a conflict between their intellectual work and their teaching, but I don't. One reason perhaps that I think philosophy is not technical is that I always focus on questions that can be taught to students who aren't professionals." He is at present teaching courses on the philosophy of literature and on the philosophy of religion. As he advised Asahina, "If somebody wants to know what I'm going to do next . . . , they ought to . . . keep an eye on the Harvard course catalogue." In addition to his philosophical writing, Nozick from time to time publishes fables and short stories, often of a whimsical nature, that illustrate complex philosophical problems, in literary magazines. He is currently chairman of the philosophy department at Harvard.

On August 15, 1959 Robert Nozick married Barbara Claire Fiere, a teacher. The Nozicks, who were divorced in 1981, have two children, Emily Sarah and David Joshua. Robert Nozick reaches his office in Harvard's Emerson Hall each morning either by running or bicycling. He has been described by Jonathan Lieberson as "a youthful, good-looking man of medium height. The face of this aging *Wunderkind* is long: a caricaturist would depict a square jaw and full mouth, then lots of unoccupied space until his small eyes and heavy black eyebrows appear, capped by shocks of gray streaked hair strewn over his forehead." According to Daniel Dennett, who wrote about *Philosophical Explanations* in the *Boston Review* (January/February 1982), Nozick reveals in that book that he "is unabashedly addicted to midnight bull session questions, a professorial stand-up comic steeped in the tradition of Woody Allen and Philip Roth, a trickster in spite of himself, a devoted father, and an amazingly quick study, who not only has read omnivorously, but seems to understand it all as a participant, not a spectator."

To be consistent with his philosophical libertarianism, Professor Nozick refuses to accept government money for his research or his writing. He is deeply committed to Jewish culture and to the state of Israel, where he has lived and taught. In addition to being a member of professional organizations, he belongs to the American Civil Liberties Union and has served on the editorial board of *Philosophy and Public Affairs* since that journal's inception in 1971. He belongs to the Jewish Vegetarian Society.

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O'Connor, Sandra Day

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Among the many questions that members of the Senate Judiciary Committee asked Sandra Day O'Connor during the confirmation hearings

Sandra Day O'Connor

in September 1981 on her nomination as an Associate Justice was, "How do you want to be remembered?" She replied, "Ah, the tombstone question. I hope it says, 'Here lies a good judge.' I hope I am remembered as the first woman who served on the Supreme Court." The unanimous approval of her appointment on September 21 made one of her hopes a reality by guaranteeing Mrs. O'Connor's unique place in the 191-year history of the Supreme Court. At the time of her appointment by President Ronald Reagan, on July 7, she was serving as a judge of the Arizona Court of Appeals and had earlier been a Superior Court judge in Phoenix and before that a member of the Arizona Senate.

As an exponent of judicial restraint, Mrs. O'Connor is not expected to be an instrument of social change on the Supreme Court bench. Her prominence, however, as a role model for women, especially for women lawyers, and as a symbol of women's improving status is itself an encouragement of social change. Linda Greenhouse of the New York *Times* (October 9, 1981) looked at her appointment from another angle: "Of the ways in which Sandra O'Connor is different from the other Justices, her political savvy, relative youth, and continued openness to the world at large are at least as significant as gender. Sex may turn out to be the least important difference of all."

The oldest of three children, Sandra Day O'Connor was born to Harry A. and Ada Mae Wilkey Day on March 26, 1930 in El Paso, Texas. She has a sister, Ann Alexander, and a brother, Alan Day, who manages the family's 155,000-acre Lazy B Ranch near Duncan in southeastern Arizona. Her pioneer grandfather, Henry Clay Day, originally from Vermont, had founded the ranch in the early 1880's, some thirty years before Arizona became a state. Remote and without electricity, the ranch was Sandra's modest home during a childhood in which she learned to ride horseback, round up cattle, and drive a truck and tractor. "I didn't do all the things boys did," she recalled in an interview for *Time* (July 20, 1981), "but I fixed windmills and repaired fences."

Feeling that their daughter was too bright to have her education entrusted to rural schools, the Days sent Sandra at the age of five to live with her maternal grandmother in El Paso while she attended Radford School, a private school for girls. Because of her homesickness for the Lazy B, she withdrew from Radford when she was thirteen and for one year attended school in Lordsburg, New Mexico, some twenty-two miles from the ranch. Commuting by school bus to Lordsburg meant that she had to leave home before dawn and arrive back after dark. (During her Senate confirmation hearings in September 1981 when questioned on the issue of school busing, Mrs. O'Connor told of her reaction to that ordeal: "The transportation of students over long distances can be a very disruptive part of any child's educational background.") She therefore returned to El Paso and spent one more year at Radford before entering Austin High School, from which she graduated at sixteen.

As if to compensate for the isolation of the Lazy B Ranch, the Day family often traveled—to ranchers' conventions, to all the state capitals west of the Mississippi, to Mexico, Honduras, and Cuba. Her several visits to California probably account in part for Sandra Day's decision to enroll in Stanford University, where she majored in economics and obtained her B.A. degree *magna cum laude* in 1950. Two years later she was awarded the LL.B. degree, graduating third in a 102-student class that included William H. Rehnquist, now an Associate Justice of the Supreme Court, who ranked first. In law school she had earned membership in the honorary Order of the Coif and on the board of editors of the *Stanford Law Review*. While working on that journal, she met John Jay O'Connor 3d, the son of a San Francisco physician, who was in the class below hers. They were married in 1952, soon after her graduation.

Discrimination against women was to be a major concern of Mrs. O'Connor as a state legislator and judge, although she has said that she had personally experienced little of it. She did, however, encounter prejudice when she applied for a job after leaving law school. "I interviewed with law firms in Los Angeles and San Francisco," she related in the *Time* interview, "but none had ever hired a woman before as a lawyer, and they were not prepared to do so." One Los Angeles firm, of which William French Smith, now Attorney General, was a partner, offered to hire her as a legal secretary.

Shrugging off whatever frustration she may have felt, Mrs. O'Connor shifted her course to public service. While she waited for her husband to complete requirements for his law degree, she worked in 1952-53 as a county deputy attorney in San Mateo, California. After his graduation John O'Connor joined the United States Army's Judge Advocate General's Corps, in which he served for three years in Frankfurt, West Germany. His wife, meanwhile, was employed in Frankfurt as a civilian lawyer for the Quartermaster Corps.

Phoenix and its environs, in Maricopa County, Arizona, had become the home of the O'Connors by 1957, when the first of their three sons was born. In 1959 Mrs. O'Connor opened her own law firm in suburban Maryvale, but for several years her practice occupied far less of her time than looking after her growing family. Her activities outside her home during that period also required professional skills and included serving as a member of the Maricopa County Board of Adjustments and Appeals from 1960 to 1963 and of the Governor's Committee on Marriage and Family in 1965 and as administrative assistant of the Arizona State Hospital in 1965, adviser to the Salvation Army, and volunteer in a school for blacks and Hispanics. She worked on behalf of the Republican party as a county precinct committeeman from 1960 to 1965 and district chairman from 1962 to 1965.

Mrs. O'Connor returned to full-time employment in 1965 as assistant attorney general for Arizona, a post that she held until 1969, while serving also, from 1966 to 1968, as chairman of the board of visitors of the Maricopa County Juvenile Detention Home and, from 1967 to 1969, as a member of the Arizona State Personnel Commission. When, in 1969, Isabel A. Burgess gave up her seat in the state Senate to accept an appointment in Washington, D.C., Arizona Governor Jack Williams chose Sandra Day O'Connor as her replacement. The following year she campaigned successfully on the Republican ticket for the same Senate seat and in 1972 won easily over her Democratic opponent, who was also a woman.

Having gained the respect of her Republican colleagues in the Senate with her meticulous approach to her legislative duties, as exemplified by her insistence upon factual accuracy, in 1972 Mrs. O'Connor was elected majority leader, becoming the first woman to hold that office in any state Senate in the country. As quoted in the New York *Times* (July 12, 1981), William Jacquin, at that time president of the Arizona Senate, explained why he supported her for the post. "Sandra possesses all the attributes—she does her homework, she knows how to get the proper things out of her staff. She has a very precise and concise mind and was able to do that very well."

During her five years in the Senate, Mrs. O'Connor compiled a voting record that confirms her place in the Republican mainstream of moderate to conservative commitments, although on many issues she disregarded political ideology. She supported measures to limit government spending, to revise tax laws to equalize the finances of more affluent and less affluent counties, to provide tax relief for funding of flood control, and to restore the death penalty. Not considered to be an ardent feminist, she nevertheless championed revision of Arizona statutes discriminating against women in such matters as restrictions on the number of hours they were permitted to work, developed model legislation allowing women to manage jointly property held with their husbands, and voted both in the judiciary committee and on the Senate floor in favor of the Equal Rights Amendment to the Constitution.

When, in 1981, abortion became the uppermost issue in Mrs. O'Connor's confirmation hearings, her opponents centered their scrutiny on four votes she had cast as a legislator. In 1970 she voted in the judiciary committee to send to the floor of the Senate a bill to repeal Arizona's exceedingly restrictive abortion statutes. Three years later she was a cosigner of a bill to make contraceptive information more widely available, a measure that did not provide for abortion. She opposed a resolution in 1974 urging Congress to pass an anti-abortion amendment to the United States Constitution. Also in 1974 she voted against an amendment to a University of Arizona stadium construction bill that limited the availability of abortions. (As majority leader, she later explained, she made an effort to discourage nongermane riders to Senate bills.) On other proposals involving abortion she supported the restriction of state funds for abortions for poor women and a bill giving the right to hospital employees not to assist in performing abortions.

Toward the end of her second full term in the Senate, Mrs. O'Connor made up her mind to move from the legislative to the judiciary branch of government. In a hard-fought election in 1974 she won the judgeship on the Maricopa County Superior Court held by David J. Perry, also a Republican. Diligence, sternness, and fairness characterized Mrs. O'Connor's performance on the bench. She was not considered a lenient sentencer and in at least one case ordered the death penalty, but she showed a genuine concern over conditions in the prisons to which she sent convicted men and women. In her court room, moreover, hearings were open to the public, not held in chambers.

Her campaigns for elective office had proved Sandra O'Connor to be a politically attractive candidate. She was also prominent enough in her party to attend, as alternate delegate, the 1972 Republican National Convention, which renominated President Richard Nixon, and to serve as cochairman of the Arizona Committee to Re-Elect the President. (In 1976 she backed Ronald Reagan against President Gerald R. Ford.) But evidently preferring law to politics, she resisted the urgings of Republican leaders that she run against Democrat Bruce Babbitt in the 1978 gubernatorial election. The following year Governor Babbitt personally selected Mrs. O'Connor as his first appointee to the Arizona Court of Appeals. When suspected of trying to deflect a potential political rival, Babbitt justified his nomination, as quoted in *Time* (July 20, 1981): "I had to find the finest talent available to create confidence in our new merit system. Her intellectual ability and her judgment are astonishing."

Not all lawyers who argued their cases in Mrs. O'Connor's court agreed with Babbitt. In 1980 members of the Arizona Bar Association placed her eighth among the ten appellate judges whose performance they rated. Earlier, as a trial judge, she had received a similarily undistinguished score, but 85 percent of the bar recommended that she be retained on the Superior Court bench and 90 percent, that she be retained on the appellate bench. As judge of the Court of Appeals, Mrs. O'Connor was concerned with such matters as those involving workmen's compensation, divorces, bankruptcies, tenant-landlord disputes, and appeals from criminal convictions. She had little opportunity in her written opinions to make known her views on the important controversial social issues that had occupied the Supreme Court in recent years.

In January 1981, however, Mrs. O'Connor took part in a symposium, "State Courts and Federalism in the 1980's," in Williamsburg, Virginia, in which she did express some aspects of her judicial philosophy. She followed her remarks at the symposium with an essay that appeared in *William and Mary Law Review* (Summer 1981) in which she argued that "it is a step in the right direction to defer to the state courts . . . on federal Constitutional questions when a *full* and *fair* adjudication has been given in the state court." Maintaining that state and federal judges are equally competent, she further pointed out, "When the state-court judge puts on his or her federal-court robe, he or she does not become immediately better equipped intellectually to do the job." Her recommendations for decreasing the caseload of federal courts and reducing intervention of federal courts in state and local matters agreed with the policies of newly elected President Ronald Reagan.

When campaigning for the Presidency, Reagan, whose opposition to the ERA had incurred the resentment of many women, had pledged that he would fill "one of the first Supreme Court vacancies" by appointment of "the most qualified woman" he could possibly find. Associate Justice Potter Stewart's announcement of his retirement in mid-June 1981 set off an exhaustive search for a successor that ended on July 7 with Reagan's nomination of Sandra Day O'Connor as an Associate Justice. "She is truly a 'person for all seasons,'" Reagan declared, "possessing those unique qualities of temperament, fairness, intellectual capacity, and devotion to the public good which have characterized the 101 'brethren' who have preceded her."

Reagan's announcement aroused bitter protest from a coalition of groups known as "profamily," or Moral Majority, that charged Mrs. O'Connor with having favored abortion and the ERA and argued that her nomination did not therefore meet the requirement of the Republican party platform that judges be appointed who "respect traditional family values and the sanctity of human life." But the President's selection was generally regarded as politically astute because of the endorsement it won from Senators who ranged ideologically from the conservative Barry M. Goldwater, Republican of Arizona, to the liberal Edward M. Kennedy, Democrat of Massachusetts. Eleanor Smeal, president of the National Organization for Women, hailed the nomination as a "victory for the women's movement." The committee on the federal judiciary of the American Bar Association gave Mrs. O'Connor a qualified endorsement, noting that she lacked extensive court experience but met "the highest standards of judicial temperament and integrity" and had the required professional qualifications.

In an opening statement to the Senate Judiciary Committee on the first day of her confirmation hearings, September 9, Mrs. O'Connor assured her inquisitors that she was an advocate of judicial restraint: "Judges are not only not authorized to engage in executive or legislative functions, they are also ill-equipped to do so." She stated that it would not be appropriate for her to answer any question regarding how she might vote on "a particular issue which may come before the court." When repeatedly asked such questions during the following two days, she adroitly sidestepped them. On the burning issue of the hearings, her attitude toward abortion, she said that abortion was "offensive" and "repugnant" to her, but that she was "obligated to recognize that others have different views." Her decisions as a judge on any issue, she tried to make clear to the Senators, would be based not on her personal views or ideological preferences, but on her knowledge of the law and its application.

Gracious, controlled, and thoroughly prepared, Mrs. O'Connor prevailed as much by her manner as by the substance of her answers. On September 15 all but one of the eighteen members of the Judiciary Committee voted in her favor. Senator Jeremiah Denton, Republican of Alabama, voted "present." Although he did not oppose her nomination, he hesitated to endorse it because she declined to criticize the 1973 decision of the Supreme Court that legalized abortions. When the full Senate voted on September 22, Mrs. O'Connor's appointment received the approval of ninety-one Senators; one Senator, a known supporter of Mrs. O'Connor, was away from Washington and did not vote. She took her Constitutional oath of office on September 26 and throughout the following week met with the eight other members of the Supreme Court to decide which of 1,060 cases the Justices would hear during the term beginning on October 5, 1981.

By the end of the nine-month term, in early July 1982, during which legal scholars closely observed Mrs. O'Connor's votes, she had indicated a preference for the conservative faction of the court. On sixty-two of the eighty-four cases in which she participated with Justice Rehnquist and Chief Justice Burger, she agreed with their opinion, and she voted often, but not unswervingly, with Rehnquist on cases in which he and liberal Justice William J. Brennan Jr. took opposite sides. With Rehnquist she particularly shared an interest in championing states' rights. As Linda Greenhouse pointed out in the New York *Times* (July 11, 1982), however, "On matters such as freedom of information, sex discrimination and some more traditional civil rights issues, she demonstrated a perspective distinct from that of her usual allies."

The ABA's report on Mrs. O'Connor's qualifications at the time of her nomination to the Supreme Court noted that she had made "significant contributions to her community." Those contributions would have to include her service as chairman of the County Juvenile Detention Home from 1966 to 1968, as president of the Heard Museum in Phoenix, and as a member of the board of directors of the Phoenix Historical Society. She was on the board of the Arizona State University Law School and was a trustee from 1976 to 1980 of Stanford University. Among her other directorships was that of the Phoenix chapter of the National Conference of Christians and Jews; her own church is the Episcopal. She served, moreover, on the board of the First National Bank of Arizona in Phoenix from 1971 to 1974 and of Blue Cross-Blue Shield of Arizona from 1975 to 1979.

Conservative opponents who charged Mrs. O'Connor with lacking "respect for traditional family values" found themselves disarmed when she introduced her sons at her Senate hearings: Scott, a graduate of Stanford University and a businessman; Brian, a senior at the Colorado College; and Jay, a sophomore at Stanford. Introducing her husband, a senior partner in the Phoenix law firm of Fennemore, Craig, Von Ammon & Udall, she told the Senators that he had been "enthusiastically supportive of this whole nomination and this endeavor." Among the assets of more than $1,000,000 that she and her husband share is their $300,000 home in Paradise Valley, Arizona.

"She has bright hazel eyes, brown-gray hair, a metallic Western voice," Mary McGory wrote of Sandra Day O'Connor in the Washington *Post* (September 10, 1981). ". . . She is an achieving woman without an edge. She is good-looking without being alienatingly beautiful and bright without being alarmingly intellectual." Reporting on her appearance before the Senate committee, Julia Malone noted in the *Christian Science Monitor* (September 10, 1981), "Dressed in a tailored violet suit and soft feminine blouse, Mrs. O'Connor struck an even balance of professionalism and feminity." Soon after her arrival in her Washington office, she sponsored a half-hour morning exercise class at the Supreme Court gym for all women employees. Her recreations are entertaining and cooking gourmet meals, swimming, skiing, golfing, and playing tennis. She still enjoys spending time at the Lazy B Ranch, which remains her parents' home.

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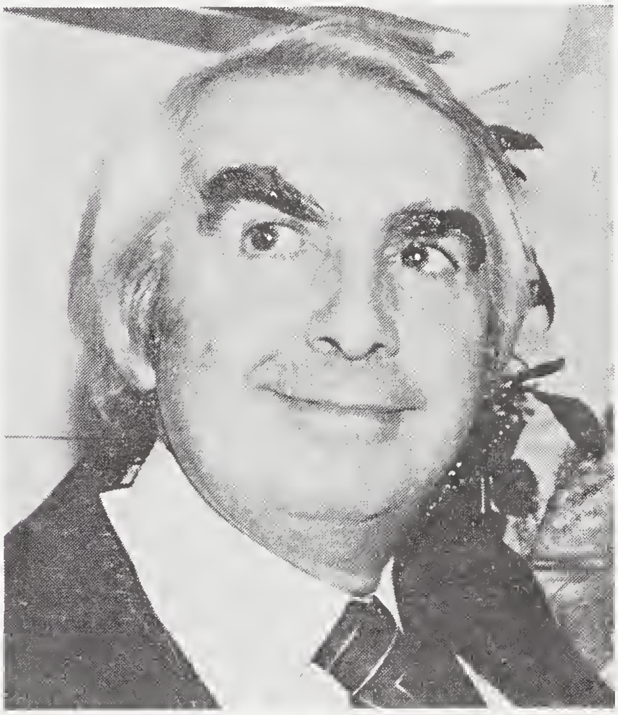

O'Shea, Milo

June 2, 1926- Irish octor. Address: h. c/o The Bancroft, 40 W. 72nd St.,
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In any chronicle of the 1981-82 New York theatre season the comedy *Moss Appeal* is assured of a prominent place because, in the role of Father Tim Farley, the wily and wine-tippling parish priest, it provided the veteran Irish actor Milo O'Shea with the best assignment he has had since he made his auspicious

Broadway debut fourteen years ago as Eli Wallach's costar in another two-character play, *Staircase*. That performance won O'Shea a nomination for a Tony Award, and he has been nominated yet again for his virtuosic display in Bill C. Davis' *Mass Appeal*. As the *Time* magazine critic T. E. Kalem proclaimed in his May 26, 1980 review of the original Off-Broadway production of *Mass Appeal* at the Manhattan Theater Club, "Milo O'Shea could enter an actor's Hall of Fame with this one performance."

Milo O'Shea was born in Dublin, Ireland on June 2, 1926 to Roman Catholic parents who, because his birth coincided with a feast day of the Blessed Virgin, chose "Milo" as his Christian name since in Gaelic it means "night of Mary." O'Shea's father, a singer, and his mother, a harpist and ballet dancer, did not object when, at an early age, he announced his intention of becoming an actor. Their strongly supportive stance was, as O'Shea once remarked to an interviewer, "unheard of at that time—theatre was considered to be a very dicey profession."

Once a week Milo O'Shea and his father attended performances at the Abbey Theatre or the Gate Theatre. Regular exposure to those two prestigious companies fortified his acting ambitions, and when he was only ten years old he starred in a radio adaptation of *Oliver Twist*. He went on to other juvenile roles, such as that of Ptolemy in Shaw's *Caesar and Cleopatra* and by 1943 had acquired enough experience to qualify for a full-time acting job with the touring troupe of Louis Dalton, a former managing director of the Abbey. In 1944 O'Shea had the good fortune to be invited to fill a vacancy in the company at Dublin's Gate Theatre, which was founded in 1928 by Hilton Edwards and Micheal MacLiammoir. Unlike the Abbey, which concentrated almost exclusively on the depiction of Irish life, the Gate mounted plays from every country and every period, and served as a kind of finishing school for a number of actors, including Orson Welles, James Mason, and Geraldine Fitzgerald, who went on to international fame. In 1949 O'Shea left the Gate company to make his London stage debut as William Burke in John Gielgud's production of *Treasure Hunt*, an Irish comedy by M. J. Farrell and John Perry which, with Dame Sybil Thorndike as its leading lady, had a successful run of 359 performances.

As a member of the Dublin Players, Milo O'Shea toured the United States during the 1951-52 season, settling down at the end of his trek for a summer-long stand at the White Barn Theater in Westport, Connecticut, where the repertory ranged from Shakespeare's *The Tempest* to *Brewsie and Willie* by Gertrude Stein. Then, with its ranks augmented by some American actors, the group, now renamed the Touring Players, returned to the road. The following spring, under the sponsorship of the American National Theater and Academy (ANTA), the Touring Players braved the scrutiny of the Manhattan drama critics for the first time, with dispiriting results.

Beyond conceding that Milo O'Shea and a few other performers appeared to be "responsible young people who are not at a loss on a stage," the New York *Times* reviewer (April 6, 1953) could muster little enthusiasm for *Which Way Is Home?*, the program of experimental playlets that Ellen Violett had assembled as a showcase for the Touring Players. In the wake of such negative reviews O'Shea and his colleagues soon joined the New York army of unemployed actors who are forced to take temporary jobs as waiters, bartenders, typists, salesclerks, or taxi drivers. After briefly operating an elevator at the Waldorf Astoria, O'Shea concluded that Dublin on the rebound would be preferable to remaining "at liberty" in New York. In Dublin, he began to get important acting assignments in motion pictures, on television, and on the stage. He tried his hand at directing plays and eventually established his own production company, presided over a popular radio show, and created a successful television program called *Take My Word*.

Making periodic side excursions to England, in 1957, at the Lyric Theatre in Hammersmith, O'Shea demonstrated his skills as both a singer and a sketch artist in the revue *Dublin Pike Follies*, and in 1958, at London's Westminster Theatre, he portrayed farmer Shawn Keogh in *The Heart's a Wonder*, a musical version of *The Playboy of the Western World*. Two years later, his mastery of mime stood him in good stead when he was cast as the mute King Sextimus in *Once Upon a Mattress*, the musical adaptation of the fairy tale "The Princess and the Pea" that conferred stardom on Carol Burnett on Broadway. Jane Connell was her counterpart in the British edition, while O'Shea, as the henpecked ruler bereft of speech by a witch's curse, had the role originated in New York by Jack Gilford.

With his reputation solidly established, O'Shea might well have continued his comfortable career as a featured player, had film-maker Joseph Strick not cast him as Leopold Bloom in the movie version of James Joyce's *Ulysses*. On its release in 1967, *Ulysses* changed Milo O'Shea's image by conferring on him the worldwide visibility he had previously lacked and by alerting the entertainment industry to his possibilities. Consequently, O'Shea was given costar billing with Eli Wallach in the Broadway replica of the London stage hit *Staircase*, Charles Dyer's comedy-drama about the uneasy ménage of a couple of middle-aged, homosexual hairdressers. After it opened at the Biltmore Theater on January 10, 1968, O'Shea monopolized the favorable critical notices, which were studded with such adjectives as "brilliant," "moving," "sensitive," "magnificent," and "extraordinary." Repelled, perhaps, by its subject matter, most heterosexual theatergoers gave *Staircase* a wide berth, and it closed at the Biltmore on March

3, 1968, a scant two months after it had opened. But O'Shea's portrayal of the submissive ex-scoutmaster enmeshed in a domestic relationship not too startlingly different from many a troubled male-female marriage, earned him an Antoinette Perry (Tony) Award nomination as best actor.

The following season O'Shea was back on Broadway, playing the Sewerman to Angela Lansbury's Countess Aurelia in the lavish musical *Dear World*. With *The Madwoman of Chaillot* as its source, and with a score by Jerry Herman, *Dear World* promised to be a hit, but reports of trouble surfaced far in advance of its scheduled premiere on December 26, 1968. When the "official" opening was postponed not once but several times, rumors of disaster proliferated. The prophets of doom were vindicated when *Dear World* finally opened at the Mark Hellinger Theater on February 6, 1969. Endless tinkering had whittled the role of the Sewerman down to a near-cipher and O'Shea's talents were squandered. He left the cast on April 16, and *Dear World*, with Zale Kessler as his replacement, ended its run on May 31, 1969.

Absent from the New York stage for the next seven years because of movie and television commitments, O'Shea returned in 1976 to undertake the role of the Reverend Samuel Gardner in Joseph Papp's revival of Shaw's *Mrs. Warren's Profession*, starring Lynn Redgrave and Ruth Gordon. As soon as the engagement ended its limited run at the Vivian Beaumont Theater in Lincoln Center on April 4, 1976, O'Shea shifted his allegiance to another subscriber-supported house, the Long Wharf Theater in New Haven, Connecticut. There his performance as the roguish Captain Boyle in *Daarlin' Juno*, a revised version of the Marc Blitzstein musical *Juno*, which flopped on Broadway in 1959, drew praise from Mel Gussow of the New York *Times* (May 21, 1976), who thought him "wonderful" in the part and rated his scenes with Emory Battis as Joxer "the chief pleasure of the evening." Later in the year, at Manhattan's Music Box Theater, O'Shea was seen in the English import *Comedians* by Trevor Griffiths. Although they admired the play, both Brendan Gill of the *New Yorker* (December 6, 1976) and Jack Kroll of *Newsweek* (December 13, 1976) complained that O'Shea seemed "too young" for the septuagenarian role of the retired performer Eddie Waters, who once entertained provincial audiences with his antics as "The Lancashire Lad" but who now spends his nights conducting classes for aspiring standup comics. According to Brendan Gill, O'Shea projected "a vigorous briskness instead of . . . elderly pathos."

None of the critics, however, disputed O'Shea's rightness for the role of Jamie Cregan in the Broadway revival of O'Neill's *A Touch of the Poet*, which ran at the Helen Hayes Theater from December 28, 1977 until April 30, 1978. His interpretation of Lucky in the BAM Theater Company's production of Beckett's *Waiting for Godot*, which opened at the Brooklyn Academy of Music on May 31, 1978, met with the same unanimous approval. Among the enthusiasts was Edith Oliver, who wrote in the *New Yorker* (June 12, 1978): "Standing stark and motionless, head bent, Mr. O'Shea, speaking only once and implying everything else, somehow brings the laconic despair of all Ireland onto that stage. . . . There will never be another to play Lucky. Mr. O'Shea's characterization is permanent."

As plans for a large-scale revival of *My Fair Lady* moved forward in 1979, the question of which actor should be entrusted with the plum role of Alfred P. Doolittle was answered when its producers saw O'Shea as the devious cockney dustman in John Dexter's staging of *Pygmalion* at the Ahmanson Theater in Los Angeles. Since he had a few months of freedom at his disposal before the scheduled beginning of rehearsals for *My Fair Lady*, he accepted an invitation to appear as Father Tim Farley, a besotted but canny priest, in the comedy *Mass Appeal*, at the adventurous Manhattan Theater Club. Written by a twenty-eight-year-old unknown named Bill C. Davis, the workshop production of *Mass Appeal* marked the debut as director of Geraldine Fitzgerald, who had shared the stage with O'Shea in *A Touch of the Poet* and *Daarlin' Juno*.

The welcome that *Mass Appeal* received from the critics in May 1980 exceeded expectations. Its script was hailed as "not only promising but full of juicy humanity and a positively swinging sense of theatre," Geraldine Fitzgerald's direction as "wise and generous," and O'Shea's performance as "captivating," "a joy to watch" and "absolutely marvelous." What had started as a "workshop" production developed into a genuine hit whose run had to be extended twice. Under normal circumstances, arrangements for *Mass Appeal*'s transfer to Broadway would have been made shortly thereafter, but the McCann-Nugent producing organization, which had acquired the Broadway rights, wanted to transfer the property intact, and O'Shea's commitment to tour in *My Fair Lady* precluded that possibility for an entire year.

Although O'Shea may have preferred starring in *Mass Appeal* on Broadway to going on the road with *My Fair Lady*, he fulfilled his contractual obligation to the musical revival with style and grace. When it finally opened at the Uris Theater in New York, Mel Gussow of the New York *Times* (August 19, 1981) extolled his broad portrayal of Eliza Doolittle's raffish father as "the major asset of the production." But O'Shea left the cast of the Lerner and Loewe musical as soon as it was feasible for him to do so and, reunited with Eric Roberts, the young actor who had appeared opposite him at the Manhattan Theater Club, began preparations for the Broadway premiere of *Mass Appeal*.

During *Mass Appeal*'s tryout engagement in Boston, Roberts left the cast pleading ill health, and the problem of replacing him briefly deferred its opening night at the Booth Theater in New York. When, on November 12, 1981, it was ready for reappraisal by the critics, the notices were, to a great extent, as rapturous as they had been before. The "tender comedy about the meaning and power of both secular and religious love" struck the usually captious John Simon of *New York* (November 23, 1981) as seeming "more at home on Broadway" than it had in its more spartan format uptown. Michael O'Keefe, who inherited Roberts' role as the outspoken seminarian Mark Dolson, was not unanimously praised, but as the priest saddled with the task of taming him, O'Shea was thought to be better than ever.

While Milo O'Shea may occasionally have been guilty on stage of overindulging what John Simon once referred to as "his tendency to juice things up," he has usually avoided excess in the more restrictive medium of films. Since making his screen debut as an anonymous Sign Writer in the Stratford Pictures release *You Can't Beat the Irish,* which a reviewer for the New York *Times* (May 1, 1952) described as "a pleasantly garrulous little item," O'Shea has played leading or featured roles in a motley assortment of movies. In 1963 he seemed much at home in the low-comedy milieu of Warner-Pathé's *Carry on Cabby,* the seventh in a British-made hit series of low-budget sex-and-slapstick farces. In 1964 his energetic portrayal of Danny O'Toole, the hero's duplicitous "pal," helped compensate for the listlessness of the nominal star, Pat Boone, in *Never Put It in Writing,* which was distributed in the United States by Allied Artists.

In 1967 O'Shea accomplished a remarkable change of pace by contriving to give "a persuasive and touching performance" in *Ulysses,* Joseph Strick's audacious attempt to film the James Joyce novel. Although it was called "an important event in our cultural history" by Brendan Gill of the *New Yorker* (April 1, 1967), the Continental release was virtually ignored by the Hollywood establishment, and the only Academy Award nomination it garnered was in the category of best screenplay based on material from another medium. O'Shea was seen next, in 1968, with Jane Fonda in Paramount's comic strip-inspired *Barbarella* as the mad scientist-villain. In Franco Zeffirelli's visually magnificent film version of *Romeo and Juliet* (Paramount, 1969), O'Shea appeared to advantage as kindly Friar Laurence. Much less successful was *The Adding Machine,* Jerome Epstein's film version of the Expressionist drama by Elmer Rice, in spite of the enthusiasm of reviewers such as *Cue*'s William Wolf (October 4, 1969) who found the Regional Film Distributors release to be "a little gem," and pronounced O'Shea's enactment of the slavish Zero "a marvelous performance."

Mixed notices greeted the arrival in 1970 of *Paddy* (Allied Artists). One movie critic called it an "inane" *Alfie* rip-off and accused O'Shea of being "a bore" in the role of barfly Harry Richmond; another considered it a "deft" Irish update of *Tom Jones.* Reviewers were at loggerheads again later in the year over the merits of *The Angel Levine,* a mordant fantasy in which Zero Mostel played a Job-like tailor, Ida Kaminska his ailing wife, O'Shea the couple's friendly Jewish physician, and Harry Belafonte the street-smart apparition of the title. To its admirers, the United Artists release was "often enormously moving"; to its detractors, the entire enterprise smacked of "sentimental idiocy." O'Shea became the target of barbs from both camps for the inconsistency of his accent.

More congenial to O'Shea's showman nature was the role of defense counsel Fred H. Moore in the UMC Pictures release *Sacco and Vanzetti* (1971). Adopting the guise of a shabby Brighton hotelkeeper named McLeavy, O'Shea was one of the bright spots in Silvio Narizzano's translation to the screen of *Loot* (Cinevision, 1972), the black comedy by British playwright Joe Orton. Exuding an aura of unflappability as a Scotland Yard inspector, O'Shea lent Vincent Price and Diana Rigg splendid support in the 1973 United Artists hit *Theatre of Blood,* a horror movie spoof about a demented ham actor who, with the aid of his worshipful daughter, wreaks gory vengeance on a group of contemptuous critics. His comic gifts were underused in *Digby, the Biggest Dog in the World,* an innocuous novelty film distributed by Cinerama in 1974. *Percy's Progress,* the next film in which O'Shea appeared, did only desultory business when it was first exhibited in the United States in the fall of 1978. Two years later the witless farce, retitled *It's Not the Size That Counts* and given the benefit of saturation bookings, had its lease on life fleetingly renewed. Fast-paced and unpretentious, *Arabian Adventure* (EMI, 1979) afforded O'Shea ample opportunity to shine in the role of Khasim, the evil caliph Christopher Lee's blunder-prone henchman. The genial fantasy was a holiday show targeted at younger children. In *The Pilot,* his most recent screen appearance, O'Shea played a doctor whose specialty is the treatment of alcoholic airmen. Cliff Robertson was both star and director of the moderately engrossing 1981 drama that settled for the instant revenue generated by the sale of first-run rights to Home Box Office, the pay-TV arm of Time-Life's communications empire.

During the years that he lived and worked mostly in England, television was a significant factor in O'Shea's career, and distinguished dramatists such as Harold Pinter and Hugh Leonard crafted scripts especially for him. One play by Leonard served as the springboard for the successful BBC series *Me Mammy,* in which he costarred with Anna Manahan, who played Bella Cohen to his Leopold Bloom in *Ulysses.*

O'Shea guest-starred in segments of the British suspense anthologies *Journey to the Unknown* (1968) and *Great Mysteries* (1974), and appeared with Robert Vaughn and Nyree Dawn Porter in an episode of their London-based series *The Protectors* (1972). All three programs had network showings in the United States, as did *QB VII*, the adaptation of Leon Uris' best-selling novel, in which O'Shea portrayed Dr. Stanislaus Lotaki. In 1969 American viewers of PBS had a chance to see O'Shea's endearing characterization of a Trappist monk in the hour-long film *Silent Song*, an acquisition from the BBC.

Sandwiched between the stage roles that have kept him occupied practically without a break throughout his current stay in the United States have been a few choice assignments on television. John J. O'Connor of the New York *Times* (October 27, 1977) acclaimed as "marvelous" O'Shea's performance as Pat Rafferty, the patriarch of an impoverished Irish clan, in *The Best of Families*, the PBS miniseries about life in Manhattan a century ago. That same season he was one of the principals in NBC's *Pat Lundy and the Medicine Hat Stallion* which captured an Emmy Award nomination in the category of Outstanding Children's Special. More recently, he has acted in a pair of biographical movies, appearing as the father of birth control advocate Margaret Sanger in *Portrait of a Rebel*, which CBS showed on April 22, 1980, and in *A Time for Miracles*, an account of the life of Elizabeth Ann Seton, the first native-born American saint, which was a pre-Christmas attraction on ABC in December 1980.

Milo O'Shea is a white-haired man with dark shaggy brows that look, to quote Walter Kerr, "like inverted mustaches out of some Victorian melodrama." Since 1974 he has been married to Kitty Sullivan. By his first wife, actress Maureen Toal, O'Shea has two sons, Colm and Steven. O'Shea can be heard reading the opening chapter of *Ulysses* on a disc issued by Caedmon Records.

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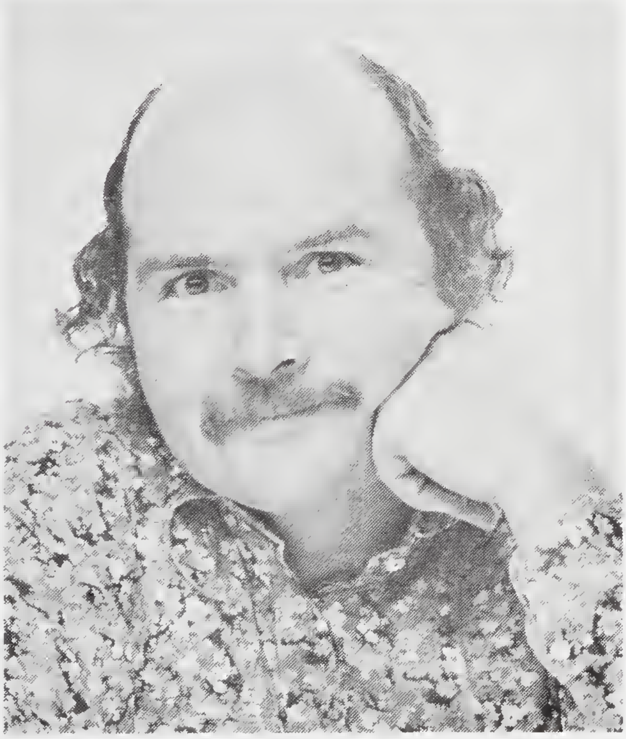

Paxton, Tom

Oct. 31, 1937- Singer; composer; musician. Address: b. 1234 Summer St. #500, Stamford, Conn. 06905

A favorite of American intellectuals, Tom Paxton is one of the most perceptive of the contemporary composers and performers who belong to the folk tradition. Since drifting quietly onto the folk music scene of New York City's Greenwich Village in 1960 he has written some 500 songs that virtually cover the entire range of human experience, including such hits as "Ramblin' Boy" and "The Last Thing on My Mind." Paxton hymns such eternal verities as love, the seasons, children, and animals, but he also presents well-aimed and often witty exposés of such topical evils as war, racism, poverty, and corruption. As Loraine Alterman noted in the New York *Times* (October 24, 1971), "Tom Paxton belongs to that tradition of great American artists like Sinclair Lewis and Sherwood Anderson who expose the flaws of this country and its people through descriptions, not sermons."

Of middle-class background, Thomas R. Paxton, the son of George Burton Paxton and his wife, Esther, was born in Chicago, Illinois on October 31, 1937. "My father [was] a descendant of one of the judges who sat in judgment on Charles I, and who left England for the New World in 1673," Tom Paxton informed Mark Taylor of the *Guardian* (February 5, 1966). "And my father once told me how, as a child in New Mexico . . . , he found a golden eagle's feather which was later made into the pen with which the President signed the instrument of statehood. That pen is now in the museum at Santa Fe. Maybe this is what gave me my absorbing interest in history, particularly American history."

After spending his early years on Chicago's South Side, where he was mainly interested in sports, Tom Paxton moved with his family in

1948 to the oil-boom town of Bristow, Oklahoma, located between Oklahoma City and Tulsa, not far from Okemah, the birthplace of the late legendary folk singer and composer Woody Guthrie. His father died a few months later, but left his family in comfortable economic circumstances. While in high school, Tom Paxton became absorbed in the idea of making a career as an actor and demonstrated enough musical talent to play trumpet in the school band. At sixteen he received a secondhand guitar as a present from an aunt, and by the time he graduated from high school he had become an accomplished guitarist.

While attending drama school at the University of Oklahoma in Norman, Paxton became intensely interested in folk music after hearing some recordings by the balladeer Ed McCurdy at a campus party, and after listening to the songs of Burl Ives, Woody Guthrie, and Pete Seeger. He made his first public appearance as a folk singer at a campus variety show and while still at the university began to write his own songs. His first was an Elizabethan-style "murder and revenge" ballad called "Robert." There was "nothing bland about us neo-Elizabethans," he has remarked.

After graduating from the University of Oklahoma with a B.F.A. degree in 1959, Paxton appeared in a summer stock production of *The Spoilers* at Cripple Creek, Colorado. Finding the experience uninspiring, he soon realized that he "just didn't have what it takes" to make an actor. Convinced that music was more congenial to him, he decided to concentrate on becoming a folk singer. "What attracted me to folk was that it wasn't like all the popular music on the radio," Paxton told Wayne Robins of *Newsday* (August 14, 1981). "It had another dimension to it other than formula music. I didn't care whether it was the most popular music; I only cared that I liked it. . . . I don't advise anyone going into it for fame and fortune. It's just something I found I can do, and do well."

Paxton's plan to become a professional folk singer was temporarily sidetracked by a six-month stint in the United States Army—at Fort Dix, New Jersey and Fort Riley, Kansas. While stationed at Fort Dix, Paxton spent his weekends in New York's Greenwich Village, frequenting coffeehouses, mingling with performers and audiences, and writing songs. His first hit, "The Marvelous Toy," a whimsical children's song, which he wrote to relieve his boredom while attending clerk-typist school at Fort Dix, was later recorded by Peter, Paul, and Mary and the Chad Mitchell Trio, among others.

After his discharge from the Army, Paxton decided to settle in New York City and devote himself to performing and writing songs. For a time he shared an East Village apartment with Noel Paul Stookey, the "Paul" of Peter, Paul, and Mary. He soon became a part of the Greenwich Village folk scene, which then included such promising performers as Bob Dylan, Joan Baez, Judy Collins, Jack Elliot, Dave Van Ronk, and Phil Ochs. Paxton began to appear at Village coffeehouses, which he has called "that dearest of blessings to a beginning performer," and he became a regular fixture at such clubs as Gerde's Folk City and the Gaslight. Eventually, the Gaslight engaged him as its singer-in-residence and issued his first LP album, now out of print.

In 1961 and 1962 Paxton teamed up with another folk singer, Gil Robbins, on tours of coffeehouses and clubs throughout the United States. His reputation continued to grow, especially after his major hit, "Ramblin' Boy," a simple, ballad about two companions on the road, was featured by the Weavers in their 1963 Carnegie Hall concert. Reviewing one of his early performances at the Village Gate, Robert Shelton wrote in the New York *Times* (June 11, 1963) that Paxton was "a superb melodist, using tunes that ring original and familiar." When the Chad Mitchell Trio was looking for a replacement for its singer Mike Pugh, Paxton auditioned with the group, and although he did not pass the audition, its director, Milt Okun, was so impressed by his writing talent that he later became his publisher and musical director. Some of Paxton's compositions appeared in the folk music magazines *Broadside* and *Sing Out!*, and in November 1964 he took part in *Broadside*'s first topical song workshop, along with Pete Seeger, Buffy Sainte-Marie, Phil Ochs, and others.

Like most of his fellow folk performers, Paxton is imbued with a social conscience, but his approach to current issues is satirical rather than didactic, and he relies on barbed wit and irony rather than on indignation in getting his messages across. "Paxton carries no bayonet," Jonathan Schwartz once observed in the New York *Times* (October 27, 1968). "He kind of sneaks up on you and whispers in your ear. The rancor simply isn't there." Paxton's compositions range from such serious songs as "Jimmy Newman" (about a dying Vietnam war soldier), "The Dogs of Alabama" (about racism in the South), and "Clarissa Jones" (about ghetto poverty), to such lighthearted children's songs as "Jennifer's Rabbit" and "Going to the Zoo." They also include romantic ballads like "My Lady's a Wild Flying Dove," which was characterized by Mark Taylor in the *Guardian* as having "all the lilt and cadences, and haunting blend of verbal simplicity with poetic depths that characterize the oldest folk songs."

In "The Willing Conscript" a young recruit tells his sergeant: "you must give me lessons because I've never killed before"; in "Lyndon Johnson Told the Nation" the President exhorts Americans to "save Vietnam from the Vietnamese"; and in "Talking Vietnam Pot Luck Blues" a soldier relates: "We all lit up and by and by/The whole platoon was flying high." In his "Cindy's Crying" there is, in the words of Peter Goddard of the Toronto *Globe and Mail* (December 1, 1966), "an almost Brechtian bitterness" for the girl who is "gonna be a hooker on Bleecker Street" to support her drug habit. Other topics treated in Paxton's songs include yellow journalism ("I Read It in the Daily News"), superficial education ("What Did You Learn in School Today?"), divorce ("About the Children"), spiritual suicide ("Now That I've Taken My Life"), unhappy romances ("Annie's Going to Sing Her Song"), loneliness ("Victoria Dines Alone"), popular fads ("Talking Pop Art"), commercialism in the funeral business ("Forest Lawn"), conformity ("Mr. Blue"), the FBI ("What a Friend We Have in Hoover"), and the devastation of the environment ("Whose Garden Was This?"). His longest song, "Iron Man," is a fifteen-minute exposé of the military machine, while his shortest reads in its entirety: "I'll Sing of Spiro Agnew and All the Things He's Done."

In his songs Tom Paxton paid tribute to the late folk singer Cisco Houston ("Fare Thee Well, Cisco") and to John Lennon ("Crazy John"), while Lennon was still living. Several Paxton compositions, notably "Ramblin' Boy," "Bottle of Wine," "I Can't Help but Wonder Where I'm Bound," and "The Last Thing on My Mind" have become folk standards. The last named, which Paxton considers his own favorite, has been recorded in many versions, including one by country stars Dolly Parton and Porter Wagoner. Other artists who have interpreted Paxton's songs include Judy Collins, Glen Campbell, John Denver, Neil Diamond, José Feliciano, and the Kingston Trio.

After signing a recording contract with Elektra Records, a company noted for the high caliber of its artists, Paxton recorded the albums *Ramblin' Boy* (1964), *Ain't That News?* (1965), *Outward Bound* (1966), *Morning Again* (1968), *The Things I Notice Now* (1969), *Tom Paxton No. 6* (1970), and the two-disc *The Compleat Tom Paxton* (1971). During those years he toured the United States regularly, playing college and club dates, and appearing in major concerts and folk festivals. His tours outside the United States have included Canada, England, France, Germany, Scandinavia, New Zealand, Australia, and the Orient. He has appeared on television with David Frost, Tom Jones, and Mike Douglas, and on the *Today*, *Tonight*, and *60 Minutes* shows. TV audiences have also seen him on PBS programs.

In the early 1970's Paxton lived with his family for about three years in England because, as he explained to John Storm Roberts of *Newsday* (June 3, 1977), "it's always nice to go where you're liked." His great popularity in the British Isles dates back to the summer of 1969, when he appeared with Bob Dylan at a folk festival on the Isle of Wight and received five standing ovations. A subsequent Paxton concert at London's Albert Hall was sold out six weeks in advance. While in England, Paxton made three albums for Reprise Records: *How Come the Sun?* (1971), *Peace Will Come* (1972), and *New Songs for Old Friends* (1973). He also made the album *Something in My Life*, issued by Private Stock in 1975.

Paxton's style had in the meantime undergone some subtle changes, evolving from the simplicity of the American folk idiom to the greater sophistication of such European performers as the Belgian-born French cabaret artist Jacques Brel, who became one of his idols. Some critics have detected influences of Kurt Weill and Bertolt Brecht in his later works. Paxton's first album after returning to the United States from his stay in England, *New Songs From the Briar Patch*, was issued by Vanguard in 1977. It includes "Talking Watergate," about the hugger-mugger of the Nixon Administration, as well as a tribute to the late Chilean President Salvador Allende, and songs about such topics as capital punishment and strip mining.

A second Vanguard album, *Heroes*, issued in 1978, contains Paxton's tributes to the folk singer and composer Phil Ochs, who had recently committed suicide, and to the martyred South African civil rights leader Stephen Biko. Also included is a lampoon of Anita Bryant's anti-homosexual crusade, a good-humored commentary on the jogging craze, a condemnation of the ravaging of the land by technology, and a song about a romance between "Lucy, the Junk Dealer's Daughter" and a highway patrol officer. In his album *The Paxton Report*, released in 1980 by Mountain Railroad Records, he demonstrated that he had lost none of his ability to treat contemporary issues with wit and humor. Its targets include deceitful politicians ("We All Sound the Same"), the doubtful safety of nuclear reactors ("All Clear in Harrisburg"), welfare handouts to corporations ("I'm Changing My Name to Chrysler"), and those members of Congress who were caught up in the Abscam scandal ("I Thought You Were an A-Rab").

To quote Robert Shelton, who reviewed his first appearance in New York City's Town Hall in the New York *Times* (February 19, 1966), Paxton has "an agreeable, warm, light baritone voice," a "steady command of his guitar," and a "wholesome well-groomed appearance." And William Rice, writing in the Washington *Post* (August 25, 1967), noted that Paxton presented his songs at the Cellar Door "in a straightforward manner that is dignified and serious without ever becoming pompous." At first Paxton sang only to his own guitar accompaniment, but in later years he relied to some extent on backup musicians, including the pianist David Horowitz. He considers himself a "folk-like singer" rather than a folk singer but has made it a point to write songs "very much in the American folk tradition." Usually he writes the lyrics of a song first and then composes the melody for it. Unlike some of his colleagues, Paxton refuses to classify himself as a folk-rock artist, even though he likes some rock 'n' roll music, notably that of the Beatles and the Rolling Stones, and he is included in some rock reference works, such as Mike Jahn's *Rock: From Elvis Presley to the Rolling Stones* (1973).

Some of Tom Paxton's songs were inspired by his wife, the former Margaret Ann Cummings—called "Midge"—whom he married on August 5, 1963, and by their two daughters, Jennifer Ann and Katherine Claire, now both in their teens. The Paxtons make their home in East Hampton, Long Island. Formerly clean-shaven, Paxton has in recent years begun to sport a walrus mustache, and he often wears a cap over his bald pate. To Jonathan Schwartz he is an "amiable, quiet fellow" who "appeals to the acid heads and eggheads and to children and adults," and whose "comments between songs are the comments that he makes while playing cards or watching football." Although he does not see himself as politically involved, he usually votes a straight Democratic ticket. According to the foreword of the *Tom Paxton Anthology* (United Artists, 1971), "Paxton is a man with a good deal of peace in his life. He has been able to put things together in some sort of reasonable order, and to drift through that order unhysterically. He makes his living the way he wants to and exists, with health and good family, in handmade tranquility."

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Perahia, Murray (pâr-ī'ə)

Apr. 19, 1947- Pianist. Address: b. c/o Frank Salomon Associates, 201 W. 54th St., New York City, N.Y. 10019

Within barely a decade of international performing, the American pianist Murray Perahia has become widely recognized as one of the most poetically eloquent masters of the keyboard since the late Dinu Lipatti. In 1967, when he was working for a degree in conducting at Mannes College of Music, Perahia began playing chamber music with Rudolf Serkin and others at the Marlboro Music Festival, and five years later he came to world attention as winner of the Leeds International Pianoforte Competition. Since that time he has performed to rave reviews in the music capitals of the world as a recitalist, a chamber musician, and a symphony soloist whose repertoire leans to the romanticism of Chopin, Schumann, Mendelssohn, and the early Beethoven but takes in Bartók as well. On recordings, his outstanding project is the whole cycle of Mozart piano concertos, now nearing completion with the English Chamber Orchestra on the CBS Masterworks label. Never the impetuous wunderkind, Perahia combines his lyricism and ability to make the piano a vehicle for emotion with a classical equilibrium, musical perceptiveness, and concern with ideas. His success can be attributed as much to his discipline and sustained hard work as to his obvious native talent.

Perahia was born in the Bronx, New York City to David and Flora Perahia, emigrés from Greece who trace their origins to the Sephardic Jews exiled from Spain in 1492. Since the Sephardics are tenacious traditionalists, the first language Perahia learned to speak was the fifteenth-century Spanish known as Ladino, a mixed Spanish and Hebrew spoken by the Sephardim. "The Sephardic Jews were the designers of the Alhambra," Perahia notes, "and the Latin influence survives. Maybe that's what makes me like melody more and abstract things less."

Perahia traces his life with music back to the time, when, as a three-and-a-half-year-old, he was taken by his music-loving father, a garment industry businessman, to hear a performance of Beethoven's "Emperor" Concerto in New York's Lewisohn Stadium. "He saw that it made an impression on me," Perahia reminisced when Jack Hiemenz interviewed him for *High Fidelity* (January 1973). "I didn't move while the music was being played. The next day, the same piece was being played over the radio, and I recognized it. So my father decided I should take lessons." Perahia also acquired a taste for opera early in his childhood, through a series of Saturday matinées at the Metropolitan Opera with his father.

"Music was my only diversion after the age of four," Perahia told Stephen E. Rubin in an interview for the New York *Times* (February 17, 1974). "I would sit at the piano from six in the morning through the evening. It was never really practising, just playing and improvising, which was great fun. I really made music from that early age the confidant of my life. Perhaps it was because it was something I could do which other people couldn't."

Because he was two grades ahead of his age peers in school, Perahia made more friends at the Sephardic Jewish Center of the Bronx than he did at P.S. 114 or J.H.S. 22. Growing up near Yankee Stadium, and not forced by his parents to keep to a rigorous schedule at the piano, he went through restless periods as a teenager when he vented much of his energy playing sandlot baseball. However, he knew he "was going to do *something* in music" because he was "hopeless at anything else," as he confessed to Allan Kozinn when the latter was writing an article on him for *Keynote* (October 1981), the publication of radio station WNCN in New York City. "But within music I had no stated ambitions. I wanted to study conducting. I wanted to play a lot of chamber music."

Perahia first studied the piano under a neighborhood teacher, Lilly Aseal, for two years. His kindergarten teacher, Blanche Abramson, took him to Abram Chasins, who had a program on New York radio station WQXR. Chasins recommended him to Jeannette Haien, who taught him until he was seventeen, training him in theory, harmony, and composition as well as piano and developing his ear through four-part dictation. In 1964 he graduated from high school and entered the Mannes School of Music in Manhattan, where he studied conducting under Karl Bamberger for five years. During those years he also studied chamber music with Artur Balsam in Maine, during summer vacations; won the Kosciusko Chopin Prize, in 1965; successfully auditioned for Young Concert Artists, the New York firm that encourages young talent by providing a debut recital and management services to the winners of its annual screenings, also in 1965; made his Carnegie Recital Hall debut, in 1966; and was introduced to the Marlboro Music Festival in Vermont by his pianist friend Peter Serkin, the son of Rudolph Serkin, in the summer of 1967.

At the Marlboro Music Festival, Perahia entered Rudolph Serkin's elite circle, in which he was given the opportunity to perform chamber music with Serkin *père*, Alexander Schneider, Pablo Casals, Boris Kroyt, Mieczyslaw Horszowski, and others. In 1968 he made his Carnegie Hall debut with Alexander Schneider conducting. After taking his B.S. degree in conducting at the Mannes School of Music in 1969, he taught there and served as Rudolph Serkin's teaching assistant at the Curtis Institute of Music in Philadelphia for a year. In the following years he performed with members of the Budapest, Guarnieri, and Calimar string quartets and on national "Music from Marlboro" tours with Alexander Schneider, Walter Trampler, Leslie Parnas, and others.

As far as a solo repertoire was concerned, Perahia was "interested in it, but at the same time . . . scared of it." He might not have pursued that repertoire so successfully had it not been for the prodding of Frank Salomon, who manages the Marlboro Music Festival during the summer and works as an artist manager the rest of the year. Salomon represented only one other pianist, Serkin *fils*, until he persuaded Perahia to sign with him, in 1968.

Under Salomon's management, Perahia made his New York Philharmonic debut, with the late Ivan Kertész conducting, in March 1972, following two concerts with the Musica Aeterna Orchestra under Frederic Waldman at Carnegie Hall. Salomon persuaded him to learn the competition repertoire for the 1972 Leeds (England) International Pianoforte Festival despite Perahia's aversion for what he considered the "circus" element in such contests. Although the competition actually made him physically ill at one point, he finished first at Leeds in September 1972 in a field of eighty-eight young pianists from thirty-six countries. "Rather than it being the happiest moment of my life, it was one of the saddest," he later said. "It was kinda crazy. All I could do was cry, and I did. It meant life was ahead of me, and I didn't know if I was ready for it."

In addition to an award of $1,850, the Leeds prize brought with it appearances with the major London orchestras and provincial orchestras throughout the British Isles, and Perahia was suddenly in demand all over the Continent as well. He decided to take up permanent residence in London, not only because most of his concert dates were in Europe but also because, as he explained, he found "the atmosphere there much more conducive to a serious musical undertaking than the competitive atmosphere in New York."

In his London debut at Queen Elizabeth Hall on February 13, 1973, Perahia enjoyed the kind of reception usually reserved for veterans of the stature of Artur Rubinstein. "In Scarlatti, Bartók, Schumann, and Chopin one was never for a moment in doubt that here was an inspirational pianist," Edward Greenfield observed in the *Guardian* (February 14, 1973), "one who is regularly going to provide new flashes of insight into well-known music." Peter Heyworth of the London *Observer* (February 18, 1973) explained why he found the recital an "elating" experience: "Here is a young pianist with an uncanny ability to draw his audience into communion with music that lies within his emotional range. That is, of course, the essence of interpretation, but it is rare to find it in so marked a degree in so young a player. . . . For all

[his] identity with Schumann's romantic world, Mr. Perahia never lost touch with its classical heritage. Not since Clara Haskil have I heard a pianist so able to hold the two worlds in harness."

Meanwhile, in 1972, Perahia signed a contract with Columbia Records. The following year CBS Masterworks album M-32299 was issued, consisting of two Schumann works, *Davidsbündlertänze*, Opus 6, and *Fantasiestücke*, Opus 12. Reviewing it in *High Fidelity* (February 1974), Harris Goldsmith wrote: "Just about every phrase of these recorded performances has those tell-tale characteristics that mark the true keyboard aristocrat: beautifully weighted, solid chord playing; winged, even passage work; an innate metric vitality; and the ability to produce magical coloration and atmosphere. Whether in pianissimo or forte, the sonority is vibrant, deep, and centered—always as if arm and fingers were making the just the right sort of relaxed contact with the keys." Other critics have called the attention of both classicists and music lovers to his striking maturity, his combining of humor, poetry and strength, and the timing and flow of his music. Perahia soon fulfilled the promise of that auspicious recording debut with Chopin's Sonatas 2 and 3 (M-32780); Mendelssohn's Concertos 1 and 2 with Neville Marriner conducting the chamber orchestra of the Academy of St. Martin-in-the-Fields (M-33207); and Chopin's Complete Preludes (M-33507). The Mendelssohn album was nominated for a Grammy Award, and *Record World* named it "record of the year," an honor that publication has repeatedly bestowed on his CBS releases.

On January 9, 1975, Murray Perahia and Lynn Harrell, the cellist, became the first recipients of the newly established Avery Fisher Award, which carried a stipend of $5,000. That year, Perahia took a sabbatical from performing because, as he explained, success had taken him "by surprise," leaving him "no time for anything else." "I was labeled a specialist in Chopin and Schumann. Now that's not bad. But I also wanted to learn more Handel, Brahms, and Haydn, whether or not I played them in public."

Returning to concertizing, Perahia made a coast-to-coast North American tour beginning in February 1976. The following year his itinerary included—as it often does—Israel and Japan. Back in London in April 1977 for one of his playing and conducting of Mozart collaborations with the English Chamber Orchestra, he explained to a reporter that his conducting technique was "by necessity" subdued: "I don't know much about it. When I studied conducting, I studied mainly score reading, not so much in front of an orchestra. So now I have to do much more talking than a conductor who is experienced and can say a lot more with his stick than I can."

When Perahia played Mozart's Piano Concerto in C Major (K. 467) with the New York Philharmonic in November 1977, Harold C. Schonberg observed in the New York *Times* (November 18, 1977) that the pianist, no stranger to the Philharmonic, performed in his usual style, with every note "in place," scales "beautifully regulated," the musicianship "tasteful," and the tone "pleasant." However, there was much more to Perahia's conception than accurate keyboard manipulation, as Schonberg pointed out: "He linked phrase to phrase, seeing the concerto as a whole. In the heavenly slow movements he knew how to be simple. In other words, he trusted the music and did not try to 'do' anything to it."

Many critics considered Perahia's CBS Masterworks recording *Schumann: Papillons, Op. 2 and Symphonic Études, Op. 13, with Posthumous* Études (M-34539) to be his finest to that date, and some thought his account of the early Schumann études more intuitive and perceptive than previous recordings by Cortot, Novaes, Kempff, Richter, Arrau and others. "The reading [of the early études] springs vividly to life with all kinds of spontaneous sounding (but actually scrupulously considered) inflections and effects," Harris Goldsmith wrote in *High Fidelity* (January 1978). "His timing and inner ear never desert him for a moment, and he maintains a remarkably crystalline, translucent texture, conjuring with almost offhand (but of course deceptive) simplicity just the right sound to fit each kaleidoscopic mood. The grace and rhythmic élan of the C major episode, the suggestive trumpet/hunting-horn sonority when called for . . . and many more such felicities speak with magical directness."

In the late 1970's Perahia added to his concert repertoire Schubert's posthumous Sonata in A, the first major work of Schubert's to be played in public by him, Beethoven's Sonata No. 4 in E flat Op. 7; and four impromptus by Chopin. In London during the 1978-79 season he was heard performing and conducting with the English Chamber Orchestra; as soloist with the London Symphony Orchestra; in lieder recitals with Sir Peter Pears; and in a sold-out recital. During the same season, his appearances on the Continent included a return engagement with the Berlin Philharmonic and a performance of the Mozart Double Piano Concerto with Radu Lupu in Frankfurt; in the United States, besides giving recitals coast to coast, he made his third appearance with Sir George Solti and the Chicago Symphony and was soloist with the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco Symphony, among other orchestras. In 1980 his annual tour with the English Chamber Orchestra took him to Germany and France, among other countries.

Beethoven's Sonata No. 23 in F ("Appassionata") was added to Perahia's concert repertoire during the 1980-81 season. Following that season the pianist told Allan Kozinn during the *Keynote* interview how he planned to resolve the dilemma of "needing [both] the pressure of concerts" and the breathing space for developing additions to his repertoire. "I can't afford to have six months away from any solid obligation to play the piece I'm learning," he said. "[So] what I want to do at the moment is to get concerts where I can afford to do pieces that I don't know terribly well yet and therefore obviously can't play in places like New York or London. What pieces? Well, the Liszt Sonata, for one. . . . It goes into areas I've never gone into before. And next season [1981-82] I'm doing the Schumann *Fantasia* and the Schubert 'Wanderer' *Fantasie* as well as the Schubert G-major Sonata."

The major gap in Perahia's repertoire is contemporary music, because, as he explained to Kozinn, his "whole education was in tonality, and the way composers have used the tensions opened up by atonality is still very much new ground" for him. "I don't really want to say which composers and pieces I've tried, and I'll tell you why. It's not for my reputation–I don't care about that. It's just that I'm not sure I've spent enough time with the music to make so rash a judgment."

Recent CBS Masterwork recordings by Perahia include *Schumann: Liederkreis* (M-36669) with Sir Peter Pears. His major studio project thus far has been the Mozart concerto series with the English Chamber Orchestra. As of the beginning of 1982 the series comprised five CBS Masterworks LP's–the third of which won the Edison Prize–and it is expected to reach completion in 1983. Regarding his dual role of pianist and conductor in the series, those who have seen him in action think he is unduly modest in saying that he succeeds in conducting in this exceptional instance only because he has "very strong ideas" about the concertos and "the advantage of working with an orchestra that knows the works well." A recent French television tape of one of the recording sessions shows Perahia in control of every detail, tutti as well as solo, stopping the orchestra after every few bars to replace vestiges of standard reading conventions with his own fresh ideas.

Where no Mozart cadenzas survive in the concertos, Perahia has written his own, with the exception of the Beethoven cadenza in No. 20 and the Hummel in No. 22. "They are not improvised, in the sense that I've figured out in advance what I'm going to do, and I've practised it," he said in the *Keynote* interview. "But they're not written out, except for those in the C-minor Concerto [No. 24, K. 491], and when I perform them there is a little bit of room for improvisation."

Perahia practises about six hours a day, with interludes of reflection about the piece of music he is working on. "It is very important to study away from the piano," he explained to Richard Dyer of the Boston *Globe* (March 29, 1981). "You learn the music and then you create the sound that fits the phrase. . . . If the ear is sufficiently developed, the fingers know how to respond and make the sound." He believes that his delicacy of touch and sound comes not so much from conscious effort as from "the way one hears, the way one is taught to hear." While on the one hand he believes it is important "to find out for yourself what kind of music you love, what things move you," he also believes that one must try "to participate in all fields of music." Speaking of an avoidance of Beethoven on his part in the past, he told Bernard Holland of the New York *Times* (April 10, 1981): "I'm attracted to long, flowing melodic lines. I'm amazed, for example, how Schubert and Mozart could sing in all kinds of moods–even anger and pain. Beethoven makes melody out of things that are not basically melodic, and I'm in awe of what he managed to do with the material he used. It's very intellectual, very analytical. Perhaps that's why I've stayed away from it. [But] it's my duty to start putting aside my prejudices."

Murray Perahia is slight and frail-looking, with large, dark, plaintive eyes and a manner combining intensity and diffidence. Shy by temperament, he had to learn to accept the applause of audiences graciously instead of immediately running offstage after a performance, and his bows still tend to be quick and brief. In performance, however, he is confidence personified. A writer for *Time* (May 3, 1976) observed, "Playing Mendelssohn or Chopin, he closes his eyes, lifts his face toward the ceiling, and effortlessly–sometimes while smiling whimsically–spins out a bright melody. Yet later on in a program he can also hammer out Bartók with enough flash and thunder to rival anyone's musical fireworks." In his Boston *Globe* article, Richard Dyer wrote: "Onstage, Perahia projects liquid-eyed intensity; there are depths in his conversation as well, but he also turns out to have a delightful informal manner that is almost as surprising as his smallness of stature and delicacy of feature."

The pianist lives in London with his wife Ninette, whom he met when she was working for the British Broadcasting Corporation. "I'm always an American, but I love the musical atmosphere there [in London]," he told Bernard Holland of the New York *Times* (April 10, 1981). "I've worked together with Benjamin Britten and, more recently, Peter Pears. I see other pianists like Alfred Brendel; Radu Lupu is my closest friend. Another wonderful association is with Sir Clifford Curzon. I go and play for him occasionally." For recreation, Perahia often attends the theatre. His reading ranges widely, from Homer to modern fiction, and it is often related to what he is attempting at the time in music. In 1981, for example, he was reading Goethe's *Faust* to help himself to understand Liszt, as he explained to Bernard Holland: "Liszt was a man of his times, and this [Liszt's music] is literary music in a literary age. You can feel the connections with Romantic writers."

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Pérez de Cuéllar, Javier
(pā′res de kwā′yär hä-vyer′)

Jan. 19, 1920- Secretary General of the United Nations; Peruvian diplomat. Address: b. United Nations Secretariat, New York City, N.Y. 10017

On January 1, 1982 Javier Pérez de Cuéllar of Peru became the fifth Secretary General of the United Nations, succeeding Kurt Waldheim. A lawyer and a career diplomat in the service of his country as well as in various U.N. posts, he was elected to the world organization's highest office as a dark-horse compromise candidate after a long deadlock, proving acceptable to the various member states because of his image as a man of caution who would not be likely to upset the status quo. Determined to "give the U.N. a new sense of self-esteem, of direction, and thus to lend it a new thrust as the protector of civilized behavior in the jungle of international affairs," Pérez de Cuéllar pledged that he would strive to increase the efficiency of the world body's internal operations and to improve staff morale. On the international scene, he has pledged to work for the alleviation of existing East-West and North-South tensions.

Descended from Spanish nobility, Javier Pérez de Cuéllar, whose father, a prosperous businessman, died when he was four, was born on January 19, 1920, in Lima, Peru. After obtaining his primary and secondary education in Roman Catholic schools, where he developed a lifelong appreciation of Hispanic art and literature, Pérez de Cuéllar studied with the law faculty of the Catholic University in Lima. In 1940, while still a student there, he found employment as a clerk in the Peruvian Ministry of Foreign Relations, with which he remained after receiving his law degree in 1943. Aware that being a diplomat "helps you to know countries, and at someone else's expense," he joined the Peruvian diplomatic service in 1944.

Soon afterward, Pérez de Cuéllar was appointed to his initial diplomatic post, that of first secretary of the Peruvian Embassy in Paris. In 1946, he was a member of Peru's delegation to the first session of the United Nations General Assembly. During the years that followed, he was first secretary, successively, at the Peruvian embassies in the United Kingdom, Bolivia, and Brazil, and after being promoted to counselor he served an additional tour of duty in Brazil. On his return to Lima, in 1961 Pérez de Cuéllar became director of the legal and personnel departments at the Ministry of Foreign Relations. Promoted to the rank of Ambassador in 1962, he served, in succession, as the ministry's director of administration, director of protocol, and director of political affairs. In 1962-63 he was, in addition, professor of diplomatic law at the Academia Diplomática del Peru, and in 1963-64 he served as professor of international relations at the Academia de Guerra Aérea del Peru. During that period he wrote *Manual de Derecho Diplomático* (Manual of International Law), published in 1964, and a book dealing with the problem of diplomatic recognition of nations and governments. Both works are used as texts at the Academia Diplomática.

Pérez de Cuéllar served as Peru's Ambassador to Switzerland from 1964 until 1966, when he was appointed permanent undersecretary and then secretary general of the Ministry of Foreign Relations. He served in the latter post until 1969. During 1968-69 he was also chairman of Peru's Commission on Economic Relations with Countries of Eastern Europe. When Peru established full diplomatic relations with the Soviet Union in 1969, Pérez de Cuéllar became his country's first Ambassador to Moscow, serving concurrently as its Ambassador to Poland. In 1971 he became Peru's permanent representative to the United Nations, and in that capacity he headed his country's delegations to all sessions of the General Assembly through 1975. In 1973 and 1974, when

Peru had a seat on the Security Council, he was also its representative to that body.

In July 1974, while Pérez de Cuéllar was serving as president of the U.N. Security Council, a rightist military faction overthrew the government of Cyprus, headed by Archbishop Makarios III, in an effort to bring about enosis—the union of Cyprus and Greece. In response, the government of Turkey ordered an invasion of the island to safeguard the rights of the Turkish minority on Cyprus. In a U.N. effort to ease the tensions, Secretary General Kurt Waldheim, on September 18, 1975, named Pérez de Cuéllar as his special representative to Cyprus. Although he did not have any special credentials that would qualify him to solve the deep-rooted Cyprus problem, Pérez de Cuéllar managed to persuade the leaders of the island's Greek and Turkish communities, in 1976, to initiate talks about their mutual differences. Since his efforts had for the time being provided a means of averting further military conflict in an area where ethnic violence was once commonplace, Pérez de Cuéllar justifiably took pride in his role and regarded his work in Cyprus as his "principal diplomatic achievement."

After completing his work in Cyprus, in December 1977, Pérez de Cuéllar became Peru's Ambassador to Venezuela. He remained in that post until February 27, 1979, when he returned to the United Nations as the organization's undersecretary general for special political affairs. In that capacity, he went to Afghanistan and Pakistan in April 1981 as Waldheim's personal representative in an effort to defuse the tense situation that was developing between those two countries as a result of the Soviet invasion of Afghanistan. Although he resigned as undersecretary on May 31, 1981, Pérez de Cuéllar made another trip to the region as Waldheim's representative in August 1981. On completion of that mission he returned to the Peruvian Ministry of Foreign Relations, and on October 7, 1981, he voluntarily retired from the active service of his government.

Meanwhile, with Kurt Waldheim's second term as Secretary General drawing to a close, the United Nations began the complicated process of choosing a successor. The selection procedure was apparently designed to achieve a consensus among the U.N.'s widely diverse member states. In accordance with the United Nations Charter, the Secretary General is chosen by the fifteen members of the Security Council, subject to the approval of the General Assembly, which in mid-1982 had 157 member states. Since each of the five permanent members of the Security Council—the United States, Great Britain, France, China, and the Soviet Union—has the veto power, it is theoretically possible for a candidate to garner fourteen votes and still be rejected. Furthermore, the members of the council are each permitted to vote for more than one candidate in a kind of straw poll. As explained by Michael Manley, the former Prime Minister of Jamaica, writing in the *Nation* (January 16, 1982), such a procedure "allows a sovereign nation to avoid both the agonies and the consequences of choice."

When the selection procedure began in the fall of 1981 there were two candidates—the incumbent, Waldheim, who had decided to run for an unprecedented third term, and the Tanzanian Foreign Minister Salim Ahmed Salim. Although the United States and the other Western nations were not particularly happy with Waldheim, they supported his candidacy, apparently out of fear that Salim's election might further tilt the United Nations toward dominance by radical third-world nations. The representatives of the Soviet Union supported Waldheim because they regarded him as a known quantity whose evenhandedness on cold-war issues was acceptable to them. The Soviet leaders also wanted to strike a blow against China, which was determined to see a third-world representative in the top U.N. post.

Over a period of six weeks, beginning on October 27, 1981, the Security Council went through sixteen balloting sessions, but in each instance either the United States or China exercised the veto to hamstring the election of the opposing candidate. Finally, Olara Otunnu of Uganda, the Council's president, persuaded both Waldheim and Salim to withdraw, thereby clearing the way for selection of a compromise candidate. The decisive balloting session, on December 11, 1981, was described in *Time* (December 21, 1981) as carrying "much of the suspense and intrigue of a papal election . . . even though there was no puff of smoke billowing from the thirty-nine-story marble-and-glass tower on New York's East River." Meeting behind closed doors for more than four hours, the members of the Security Council considered a total of nine candidates. When the first poll made it evident that the frontrunners, Jorge Illueca of Panama and Radha Krishna Ramphul of Mauritius, would both be vetoed, they withdrew, and the field narrowed to seven, led by Prince Sadruddin Aga Khan, a native of Iran and a veteran U.N. official, who received nine votes but was vetoed by the Soviet Union.

Of the remaining contenders, Pérez de Cuéllar, who had eight votes, was the only candidate acceptable to all of the Security Council's permanent members. He was, according to *Newsweek* (December 21, 1981), the "least objectionable," or to quote Bernard D. Nossiter, writing in the New York *Times* (December 12, 1981), "the candidate with the fewest strikes against him." As a Latin American, he was considered a bona fide representative of the third world, but at the same time he was culturally of Western orientation. Soviet leaders, who knew him from his days as Peruvian Ambassador in Moscow, were confident that he would continue Waldheim's policy of cold-war impartiality. Furthermore his age, sixty-one, seemed to make it unlikely that he would run for a second term. In the requisite secret ballot, there were ten votes for Pérez de Cuéllar and one against. The Soviet Union and three other Security Council members abstained. The news that the deadlock was finally ended was received at the U.N. with a collective sign of relief. On December 15, 1981 the General Assembly, by acclamation, rubber-stamped the Security Council's decision.

Unlike the other hopefuls, who had remained at the scene of the action in New York to lobby actively for their own candidacies, Pérez de Cuéllar had sat out the balloting at a beach house near Lima. Soon after receiving the news he returned to New York, and on January 1, 1982, he was sworn into office for a five-year term as Secretary General of the United Nations by General Assembly president Ismat T. Kittani of Iraq. As the top U.N. official, he heads a staff of some 15,000, based mainly in New York and Geneva, and earns an annual salary that in 1982 amounted to $158,340 plus a $22,500 hospitality allowance. He is the first Latin American and the second non-European to occupy the post.

In his address to the General Assembly after being sworn in, Pérez de Cuéllar called the disparity in wealth between rich and poor nations a violation of "the most fundamental human rights," and promised, among other things, to promote the independence and integrity of the international civil service. The reactions of U.N. insiders to Pérez de Cuéllar's succession to the organization's top office were generally lacking in enthusiasm. One African diplomat, quoted in *Maclean's* (December 21, 1981), described him as "everyone's last choice," while another observer suggested that he was "somebody who could fall off a boat without making waves." Other comments emphasized Pérez de Cuéllar's reserve and self-effacing qualities, insisting that he was honest, fair, and a hard worker—"an honorable, decent, dignified man, not strong, not terribly bright," according to a former associate quoted in the *Guardian Weekly* (December 20, 1981).

Considering the diversity of interests and ideologies represented in the United Nations, it was perhaps inevitable, as many observers pointed out, that the man on whom the 157 member states found themselves able to agree would be neither charismatic nor possessed of strong political opinions. As James Reston explained in the New York *Times* (March 31, 1982), the post of Secretary General is ambiguous: its powers and responsibilities are poorly defined, and there is the necessity of retaining the trust and goodwill of all the members. Incumbents of the office, he said, do not know whether they are "expected to act like a secretary or a general" and encounter sharp criticism no matter what they do.

As a U.N. veteran, Pérez de Cuéllar was well aware of the problems he would face as Secretary General. "I didn't seek this job," he said in one of his first public statements, "and it's important that everybody knows I won't seek another term, so that I can be independent enough to win the trust of the members and still speak out in defense of the Charter when I think this will be useful." As quoted in the *Christian Science Monitor* (January 11, 1982), he also asserted: "I am fully aware of the fact that I am not some kind of president of the world and that the U.N. is at the service of its member states. Some of those who clamor for moral leadership are the first to shout, 'Don't meddle in my affairs' when the U.N. objects to some of their own misdeeds."

During the early months of his tenure Pérez de Cuéllar devoted himself mainly to internal matters, in particular the U.N.'s fiscal problems, its bureaucratic cumbersomeness and excessive red tape, and the politization of some of its agencies, such as those charged with assembling statistics on world economic problems. He announced plans to revitalize the civil service, which had become increasingly lethargic and demoralized, largely as a result of the growing conviction of many U.N. employees that advancement and promotion were dependent on a kind of national patronage system and on personal connections rather than on merit, competence, and dedication.

The confrontation between Great Britain and Argentina in the Falkland Islands, beginning in April 1982, proved to be the first major challenge to face Pérez de Cuéllar. Initially taking a back seat in order to let United States Secretary of State Alexander M. Haig Jr. serve as mediator, Pérez de Cuéllar soon became actively involved as an intermediary between the two sides, meeting regularly with their representatives in an effort to work out a solution both could accept. Despite his good offices, however, the dispute soon escalated into a full-scale military conflict, and a second mediation effort by Pérez de Cuéllar, shortly before the British reconquest of the Falklands in June, also was unsuccessful. Nevertheless, the U.N. Secretary General's efforts to resolve the crisis evoked high praise within the diplomatic community. "While these efforts lasted, everybody gave the Secretary General credit for leaving no stone unturned, for catching the imagination of both parties and the confidence of both," Olara Otunnu of Uganda observed, as quoted in the New York *Times* (July 5, 1982). "The failure was not the result of his bumbling. He deserves credit for the effort if not the result." United States Ambassador Jeane J. Kirkpatrick told a Security Council meeting: "We can be proud . . . of the Secretary General."

Pérez de Cuéllar has also won praise for such actions as his appointments of women to key U.N. posts. On the other hand, he drew considerable criticism for his dismissal, in February 1982, of the director of the Human Rights Division, Theo van Boven of the Netherlands, who had provoked the displeasure of the United States and some Latin American nations by his allegedly one-sided condemnation of human rights abuses among right-wing regimes. The Secretary General insisted that van Boven was dismissed because of a procedural matter, and not because of any views he expressed on specific issues. Some third-world spokesmen have complained that Pérez de Cuéllar has not been sufficiently outspoken in condemning South Africa's apartheid policies, in demanding Palestinian autonomy, or in promoting the massive transfer of resources from rich to poor nations on a global scale. "I am a third-world man," the Secretary General has asserted, as quoted in the New York *Times* (July 5, 1982). "But first of all I am a representative of 157 countries. I have to act in a way so that I am not only the representative of the third world."

Addressing the U.N. General Assembly on June 7, 1982, at the opening of a special session on disarmament, Pérez de Cuéllar deplored as "grotesque" a present-day world "in which we can destroy ourselves many times over without having the political will and moral impetus to save great masses of our fellow human beings from starvation." He found it "ironic that the accumulation of arms is one of the few expanding industries in a period of economic depression" and that "an appalling portion of human and material resources . . . continues to be wasted on this endless and illusory search for security through arms."

On September 7, 1982, in an unusually candid and critical report on the state of the U.N., Pérez de Cuéllar observed that the world organization was being ignored or defied by many countries and listed "an alarming succession" of crises that had brought the world "perilously close to a new international anarchy." He proposed, among other possible remedies, that the U.N. Security Council reinforce its peacekeeping resolutions with automatic sanctions against nations that defy them and promised to strengthen fact-finding machinery to enable the council to identify and defuse potential crises.

The U.N. Secretary General, who speaks Spanish, English, and French, is a member of the Sociedad Peruana de Derecho Internacional, the Sección Peruana de la Comisión Internacional de Juristas, the Instituto Interamericano de Estudios Jurídicos Internacionales, the Club Nacional, the Club Esuestre Huachipa, the Club Villa, and the Jockey Club of Lima. In the course of his career he has received awards or decorations from Peru, Argentina, Brazil, Bolivia, Chile, Mexico, El Salvador, Panama, Italy, France, Japan, and West Germany.

Javier Pérez de Cuéllar was married in 1975 to the former Marcela Temple of Lima. From his previous marriage he has a son and a daughter, and he is a grandfather. Described in the New York *Times* (December 12, 1981) as "a warm, friendly six-footer," the Secretary General is, according to *Newsweek* (December 21, 1981), "a picture of old-world cultivation and charm," with a courtly manner, a dry sense of humor, and a taste for sober pinstripe suits. He is fond of French cuisine and wines, and he has a profound love for art, literature, classical music, and traditional architecture. He writes poetry, and he enjoys reading and rereading the works of such authors as Cervantes, Unamuno, Ortega y Gasset, Jorge Luis Borges, and Gabriel García Márquéz. He seldom works beyond 8 P.M., regularly lunches at home, and prefers quiet evenings with his wife or with a few close friends to the social whirl that often entices U.N. diplomats. After six months in office, the U.N. Secretary General has, in the words of Bernard D. Nossiter, writing in the New York *Times* (July 5, 1982), "demonstrated a bold but discreet style and a self-assurance that allows him to dispense with the pomp and protocol that marked the administration of his predecessor."

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Perry, Gaylord

Sept. 15, 1938- Baseball player. Address: b. Seattle Mariners, P.O. Box 4100, Seattle, Wash. 98104

In 1982 Gaylord Perry, the oldest player in the major leagues, became the fifteenth pitcher in baseball history to record 300 lifetime victories and the third to pass the 3,000 mark in strikeouts. The wily Perry, who began his big-league career with the National League's San Francisco Giants in 1962 and now hurls for the American League's Seattle Marines, is the only man to win the Cy Young Award, for best pitcher, in both leagues. Perry was a good, somewhat wild fastball pitcher with limited prospects until, in the mid-1960's, he developed the control and finesse that have given him his durability. The key legitimate items in his survival kit are a forkball, or sinker, and a hard slider, or fast curve, but the respect he inspires in opposing batters is chiefly for his spitball, an outlawed pitch slicked with saliva or some other moist substance that causes the ball to change in flight and become a "super-sinker" as it reaches the plate. Because it breaks the rules, Perry speaks of the spitter coyly, on the one hand openly admitting that he has used the controversial pitch in the past and on the other suggesting that his fundamental present ploy, or "game plan," is to go through motions that worry batters with the *illusion* that he might be serving up a slippery one. "I put the thought in their heads . . . ," he has explained. "If I go over and shake hands with 'em and I got grease in my hand, they think I'm gonna have it there in the seventh inning. I don't throw any illegal pitches. I just tend to leave a lotta evidence lyin' around."

Gaylord Jackson Perry is the younger brother of Jim Perry, who preceded him into major-league pitching and is now a minor-league scout and coach for the Oakland Athletics. Gaylord was born in Williamston, North Carolina on September 15, 1938 to Evan Perry, a tenant farmer, and Ruby (Coletrain) Perry. With their younger sister, Carolyn, Gaylord and Jim Perry grew up in Farm Life, a tenant farming community near Williamston that took its name from the Farm Life School, the agriculture-oriented elementary school there. The Perry brothers' after-school hours were spent either working in the fields or playing three-man baseball with their father, using improvised bats and balls and learning the game "the way it should be learned: by playing it for fun," as Perry recounts in his autobiography, *Me and the Spitter* (New American Library, 1974), written with Bob Sudyk. "We just pitched until we got tired. And a desire to win just developed naturally. I believe the long hot hours in the fields gave Jim and me a physical and mental discipline that has helped us on the mound."

Self-described as "a barefoot boy who didn't know electricity or indoor plumbing until he went to Williamston High," Gaylord Perry was also introduced to organized sports at the high school. He was all-state offensive and defensive end in football, but he quit that sport after his junior year at the urging of professional baseball scouts. In four seasons on the basketball team he averaged almost thirty points and more than twenty rebounds per game. As a freshman on the baseball team, he pitched two shutouts to his brother's three in the state playoffs, as Williamston High won the championship; in his sophomore year he had a 12-2 record and four no-hitters; as a junior, he registered 14-1, hurled five no-hitters, and did not allow a single earned run.

On a semipro baseball team in Alpine, Texas the summer before his senior year, Perry learned to throw a curve and a change-up and added a side-arm delivery. He was considering several combined basketball-baseball scholarships until a hurricane devastated his parents' farm in 1957. Upon his graduation from high school the following year he signed with the San Francisco Giants for the largest sum the Giants had ever paid for a rookie, $91,000 (representing a bonus of $70,000 and $21,000 for three years' salary). He immediately gave approximately $30,000 to his parents.

Assigned by the Giants to their farm club in St. Cloud, Minnesota for the 1958 season, Perry won nine games, lost five, and averaged 2.39 earned runs per game. Still hoping to continue his schooling, he matriculated on an athletic scholarship at Campbell Junior College in Buies Creek, North Carolina in the fall of 1958, but he lost his scholarship when the Giants refused to let him play basketball while he was in college.

Perry shunted around the minor leagues for four more years, climaxing his career there with a 16-10 record and a 2.55 earned run average with Tacoma in 1961, when he was voted the Pacific Coast League Pitcher of the Year. Called up briefly to San Francisco at the beginning of the 1962 season, he won three games and lost one for the Giants before returning to Tacoma, where he had a 10-7 record and led the Pacific Coast League with a 2.48 E.R.A. Toward the end of the season he returned to San Francisco as a batting practice pitcher, and he remained there through most of the 1963 season, which he has described as "the worst in [his] entire career, statistically, artistically, and emotionally." Pitching 156 innings in thirty-one games that season, he won one, lost six, and had a 4.03 E.R.A. He finished the season back in Tacoma, pitching one game, a win.

When spitballer Bob Shaw joined the San Francisco pitching staff in the spring of 1964, Perry asked Shaw to teach him the spitter. "I had to learn how to load it up, how big a load the ball would carry, where to drop the load, how to grip the ball, and how to release it as well as how to control it," he relates in his autobiography. "And probably most important of all, how to hide it from four umpires, three coaches, and twenty-five players on the field as well as spying executives up on the box seats. Those days you were allowed by the rules to lick your fingers as long as you wiped them dry. A great decoy was going to the resin bag after licking your first and second fingers. You bounced the dusty bag all around in your pitching hand, but those two fingers never got a touch of dry resin."

Perry put his spitball to use for the first time on baseball's "longest day," in the twenty-three-inning second game of a doubleheader against the New York Mets on May 31, 1964. The score was 6-6 when Perry, then the lowliest reliever on the Giants' eleven-man pitching staff, was summoned from the bullpen in the thirteenth inning. He began applying saliva to the ball in the fifteenth inning, and in the twentieth an older, unidentified Giant pitcher handed him a round, brown tablet. "That was my first taste of slippery elm," he recalls in *Me and the Spitter*. "The juice in my mouth was slicker than an eel's." Perry held the Mets runless throughout his stint on the mound and the Giants took the game in the twenty-third inning, 8-6.

In his autobiography Perry describes how he moved from his first spitball through "the mudball, the emery ball, the K-Y [jelly] ball, the Vaseline ball, and the sweatball, to name a few," and how during the next eight years he "tried everything on the old apple but salt and pepper and chocolate-sauce toppin'." Perry finished the 1964 season with a 12-1 record, a 2.75 E.R.A., and a starting slot in the Giants' roster. Following a slump to 8-12 in 1965, he won twenty-one of the twenty-nine games in which he was the pitcher of record in 1966, and he was the winning pitcher for the National League in the 1966 All-Star game.

Contributing to Perry's remarkable sudden improvement in 1966 were a firmer control of his hot temper (which had often alienated fellow players when he let them know he felt they weren't working hard enough in backing him up in the field or at the plate); a new warmup method (consisting of a "pepper game," or spirited fielding session, before pitching); and his acquisition of a fast slider. Regarding the latter, he was quoted in an Associated Press dispatch datelined September 10, 1966 as saying, "I always had a slider, but it was a slow one. Now I've got a fast one. That gives me a fast ball, a curve, and two types of sliders, and once in a while I stick in a crossfire. . . . Before I got it [the fast slider], the hitters could pattern me and select their pitch and swing away. But the hard slider—it breaks down [and yet] looks just like the fast ball." Opposing batters, however, tended to dismiss his talk about his newly acquired hard slider or his forkball as camouflage for the fact that he was using a spitter. Perry accepted the allegation proudly because, as he said, "ballplayers don't think a good spitballer is a criminal, they think he's an artist."

In 1967 Perry won fifteen games, lost seventeen, and had a 2.61 E.R.A. Shortly after the close of the 1967 season, the rule against the spitball was tightened by a new clause prohibiting a pitcher from wetting his pitching hand before a pitch. Along with several other spitball artists, Perry then switched to the "greaseball," doctoring the ball with some slippery substance blended with sweat from his cap. He later admitted that he "was greasing . . . but only a few times" the night of September 17, 1968, when he pitched a 1-0 no-hit game against the St. Louis Cardinals. In 1968 his record was 16-15 and his E.R.A. was 2.44. The following year, he had a 19-14 record and an E.R.A. of 2.49, and he led the National League in innings pitched, with 325.

The year 1970 was a banner one. He led the National League in shutouts, with five, and games pitched, with forty-one, and he tied Bob Gibson of the St. Louis Cardinals in most wins, with twenty-three (as against thirteen losses). Having only seven losses, Gibson edged out Perry for the league's Cy Young award. With a 24-14 record for the Minnesota Twins, Perry's brother, Jim, won the award in the American League. Both Perrys participated in the 1970 All-Star game, the first instance of such sibling competition in the history of the event.

Following a 16-12 season in 1971, Perry was traded to the Cleveland Indians of the American League, where he joined his brother on the pitching staff. With the Indians in 1972 he had his best year ever, tying for most wins in the league (twenty-four, as against sixteen losses), finishing second in E.R.A. (1.92) and innings pitched (343) and third in strikeouts (234), and winning the Cy Young Award. In 1973 he rolled up nineteen victories. Following the 1973 season the major-leagues' anti-spitball rule was further tightened, with a clause allowing umpires to call any pitch they deemed illegal a "ball," with no proof required.

For Cleveland in 1974 Perry registered a formidable 21-13. The following year, friction with Cleveland's new manager, Frank Robinson, led to his being traded to the Texas Rangers in mid-season. He claimed a total of eighteen victories that year, twelve of them as a Ranger. With Texas in 1976 and 1977 his statistics were, respectively, records of 15-14 and 15-12 and E.R.A.'s of 3.25 and 3.37. On February 15, 1978 the Ranger management, considering Perry too old, traded him back across league lines, to the San Diego Padres of the National League. As if in sweet revenge, in 1978 he led the National League in wins, with twenty-one (as against six losses), and in percentage, with .778, and he posted an impressive E.R.A. of 2.72. For the second time, he won the Cy Young Award. Some of his victories in 1978 were achieved with relief help from Rollie Fingers.

The highly competitive Perry was not happy at San Diego, however, chiefly because the Padres seemed to him a spiritless club, apparently resigned to occupying the basement of the National League West. Following a 12-11 season in 1979, he was traded back to Texas, and in August 1980 the Rangers traded him to the New York Yankees of the American League East. His combined Texas-New York statistics for 1980 were 10-13 and 3.67.

After becoming a free agent, on October 23, 1980, Perry signed a one-year contract with the Atlanta Braves of the National League West, and in the strike-shortened 1981 season he compiled an 8-9 record and a 3.93 E.R.A. with Atlanta. Following his release from the Braves, in October 1981, Perry's age, combined with his wonted high salary and his reputation for crustiness, made his future uncertain, until March 1982, when he was signed by Seattle Mariners' president Dan O'Brien, who had been general manager of the Texas Rangers when Perry was with that club. From a salary of $300,000 with Atlanta, Perry went down to a base pay of $50,000 with Seattle, but monthly increments would raise his annual income to as much as $200,000.

Perry's three-hundredth major league victory came with a 7-3 win over the New York Yankees on May 6, 1982. On that occasion an umpire examined the ball three times, finding no evidence of spit or other illegal substance. Two months later, however, another umpire ruled that Perry was culpable of doctoring two pitches in a game with the Boston Red Sox. Fined $250 and suspended for ten days, Perry appealed. "It's really a judgment on the part of the umpires," Lee MacPhail, the president of the American League said, as quoted by Joe Durso in the New York *Times* (August 31, 1982). "They say they looked at the ball. But they also have the right to call it, based on the flight of the ball. Gaylord's defense is that he didn't throw anything on those two pitches." MacPhail explained that two sections of the official major league rules applied to the spitball. The first was section 3.02, which states "No player shall intentionally discolor or damage the ball by rubbing it with soil, resin, paraffin, licorice [or the like]." The second was 8.02: "The pitcher shall not deliver what is called the 'shine' ball, 'spit' ball, 'mud' ball, or 'emery' ball."

As the Boston Red Sox outfielder Dwight Evans has observed, Perry has had a significant influence on the Seattle pitching staff. "Every time they get in trouble now," Evans told Ross Newhan of the Los Angeles *Times* (June 20, 1982), "they all throw that certain pitch." The Mariner pitchers, who had the worst ERA in the major leagues in 1981, were second in the American League in mid-June 1982, with 3.40, and they led the league in strikeouts. The improvement was most notable in the bullpen, whence hurlers succeeded in sixteen of seventeen relief missions. Seattle reliever Bill Caudill credited Perry with inspiring him and his fellows with the spirit that "it's not all right to lose." As Ross Newhan observed, "The most important result of all this is that the Mariners have become the surprise factor in the Western Division race, appearing on the plus side of .500 at a later date than ever before in their brief, beleaguered history." The Mariners finished the season in fourth place in the American League West, with a 76-86 record. Perry's statistics were ten wins, twelve losses, 116 strikeouts, and a 4.40 E.R.A.

A grizzled giant of a man, six feet four inches tall and weighing about 225 pounds, the balding Perry is a formidable figure on the mound, glowering ogrishly with fierce gray eyes as he goes through his pre-pitch ritual of touching his bare right hand to cap, hair, shirt, and sleeve, as if in search of a dab of stashed grease. (On numerous occasions suspicious umpires have all but undressed Perry in their search for slippery contraband.) A righthander, he pitches with a relaxed motion that puts minimal strain on his arm, and with a high leg kick. Recently he added a second controversial pitch to his repertoire—the "puff ball," which, if umpires will let him get away with it, comes at the batter in a bewildering cloud of resin dust.

Gaylord Perry and Blanche Manning, who were schoolmates in Williamston, North Carolina, were married on December 26, 1959. They have four children, Amy, Beth, Allison, and Gaylord Jackson Jr. In the off-season the Perrys live in a five-bedroom house on their 460-acre farm in Williamston. On the farm they grow tobacco, peanuts, soybeans, and corn and tend fifteen head of Santa Gertrudis cattle, five horses, five dogs, and numerous cats. Perry's parents live nearby, on another farm the pitcher owns.

Perry has "a low boiling point and a low boring point," according to his wife. In an interview with Ron Fimrite for an article in *Sports Illustrated* (August 24, 1981), Blanche Perry compared life with her husband to "living with a tornado." "There's no one more chauvinistic than a rural Southern guy," she said, "but Gaylord has broadened over the years, liberalized his attitude toward women. [But] he just has to win. . . . Gaylord concentrates so much that he gets moody on days when he's going to pitch. [But] we love him whether he wins or loses." Perry's recreations include hunting, fishing, and horseback riding. His only alcoholic indulgence is an occasional glass of wine.

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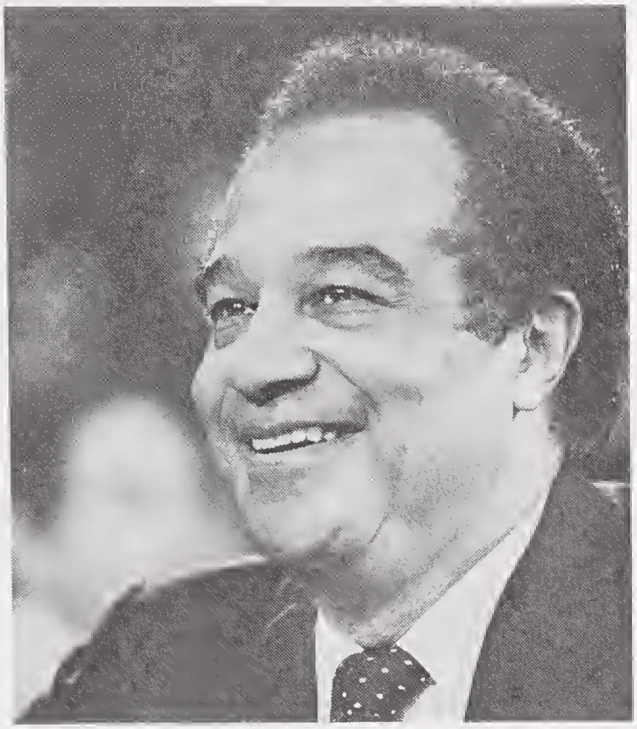
Pierce, Samuel Riley, Jr.

Sept. 8, 1922- United States Secretary of Housing and Urban Development. Address: b. Department of Housing and Urban Development, 451 7th St. SW, Washington, D.C. 20410

Like other government operations spawned by President Lyndon B. Johnson's Great Society



Samuel Riley Pierce Jr.

of the 1960's, the Department of Housing and Urban Development has been directly hit by the policy of President Ronald Reagan in the 1980's to slash federal spending on social programs. HUD's Secretary Samuel Riley Pierce Jr. is a lifelong Republican and fiscal conservative who broadly accepts the cuts that the Reagan Administration has imposed on his department, a sprawling agency that had more than 15,000 employees and an annual budget of over $14 billion when he succeeded Secretary Moon Landrieu in January 1981. Pierce has fought vigorously, however, to preserve several key programs for promoting rehabilitation in housing and urban neighborhood projects. On civil rights issues he has argued within the Administration for more liberal policies. Although he is the only black in the Reagan Cabinet, he has said that he does not feel lonely because he has been in the role of "the only black" many times. During the 1960's, for example, he became the first black to be a partner in a major New York law firm and the first black to sit on the board of directors of a top United States corporation. In the next decade he served as general counsel to the Treasury Department in the Nixon Administration, the first black to hold that post.

The oldest of three sons, Samuel Riley Pierce Jr. was born in the New York City suburb of Glen Cove, Long Island on September 8, 1922 to Samuel Riley and Hettie Elenor (Armstrong) Pierce. One of his brothers, Chester Middlebrook Pierce, is a professor of education and psychiatry at Harvard University, and the other, Burton A. Pierce, is a director of administration for the Urban Development Corporation in New York City. Their father had advanced himself by using his menial job at the elegant Nassau Country Club as an opportunity to establish a valet service for members of the club. Eventually he became a successful dry-cleaning store proprietor who invested in real estate. To his son Samuel, he passed on a belief in self-sufficiency, a drive to excel, and a partiality for the Republican party. "As a Boy Scout, he had more merit badges than anyone on Long Island," Chester Pierce said of his older brother in an interview with Brooks Jackson of the *Wall Street Journal* (December 23, 1980). "They used to call him 'Ace'." At high school in Glen Cove he was a popular football player, sports editor of the student newspaper, and salutatorian of the senior class.

Football also occupied Pierce at Cornell University, which he attended on a scholarship. Besides becoming a varsity star halfback, he distinguished himself scholastically and won election to Phi Beta Kappa in his junior year. In 1943 he exchanged his studies for World War II service in North Africa and Italy, where he was the only black in the Army's criminal investigation division for the Mediterranean theatre. Discharged from military duty in 1946 in the rank of first lieutenant, he returned to Cornell to complete requirements for his B.A. degree, awarded with honors in 1947. Four years later he obtained his J.D. degree from Cornell's School of Law. He earned an LL.M. degree in taxation from New York University's School of Law in 1952 and in 1957-58 was a Ford Foundation fellow at the Yale University Law School.

To gain litigation experience, in 1949 Pierce went directly from Cornell to the office of Manhattan District Attorney Frank Hogan, where he worked as an assistant until 1953. Then he served for two years as an assistant United States attorney for the Southern District of New York. One of his former Cornell professors brought Pierce into the Eisenhower Administration in 1955 as the first black to hold the post of assistant to the Under Secretary of Labor. He was associate counsel and then counsel to the House Judiciary antitrust subcommittee in 1956-57.

In Washington, Pierce won the favorable notice of New York Representative Kenneth Keating, who employed the young attorney as campaign treasurer for his 1958 Senate race. Both Keating and the New York Republican gubernatorial candidate, Nelson A. Rockefeller, sought his advice on minority questions. So highly impressed was Rockefeller with Pierce's abilities that in 1959 and 1960 he appointed him to fill vacancies on New York County's Court of General Sessions, the county's highest criminal court. Pierce ran for full, fourteen-year terms in each of those years. A Republican with Liberal party backing, he lost both times but ran surprisingly close races in heavily Democratic Manhattan. Observers believed that Pierce might have won had not his quiet, serious manner precluded the traditional gladhanding and backslapping of political campaigns.

During the 1960's Pierce's career advanced steadily. Joining Battle, Fowler, Stokes & Kheel in 1961, he became the first black partner of a major New York law firm. He specialized in labor, tax, and antitrust law and argued both civil and criminal cases. In 1961-62 he served on the New York City board of education at the appointment of Mayor Robert Wagner, and from 1961 to 1970 he was an appointee of Governor Rockefeller on the New York State banking board, which ruled on bank charter applications and made banking regulations. Pierce was the first black to become director of a Fortune 500 company when, in 1964, he was chosen to sit on the board of U.S. Industries. New York City's Mayor John Lindsay appointed him in 1966 to a fifteen-man panel to make recommendations on judgeship appointments.

As one of the very small number of blacks to penetrate the legal and corporate establishment, Pierce felt an obligation to help blacks advance. In 1961 he joined a team of attorneys assisting in the defense of Martin Luther King, other civil rights leaders, and the New York *Times* against a libel suit brought by Alabama officials over a newspaper advertisement. He argued the case in the Supreme Court, which in 1964 ruled in favor of the defendants in *New York Times* v. *Sullivan,* a landmark libel law decision. Pierce served on a three-man New York City mayoral panel that in 1963-64 sought to expand job opportunities for blacks in the discrimination-ridden construction industry. In 1964 he was a founder of the Freedom National Bank, the first bank in New York State with predominantly black leadership, and in 1967 he became cochairman of a fund to back bank loans to black businessmen in New York. He helped other black New Yorkers by serving in 1965-66 as chairman of a committee that proposed reforms to improve the operations of Haryou-Act, a Harlem antipoverty agency.

With the Republicans' resumption of power after their successful 1968 Presidential campaign, Pierce, who had been a member of the Committee of Black Americans for Nixon-Agnew, was offered the chairmanship of the Civil Service Commission in the new Administration. He declined that proposal, but in 1970 accepted the subcabinet post of general counsel in the Treasury Department. He thereby added to his string of firsts, since no black had previously held a subcabinet position in that department. During his three years as head of the Treasury's staff of 900 lawyers, Pierce worked out the legal terms of the controversial $250,000,000 federal loan guarantee for the Lockheed Aircraft Corporation and helped draw up the Nixon Administration's 1971 wage-price freeze.

In 1973 Pierce returned, as senior partner, to his law firm, which had its name accordingly changed to Battle, Fowler, Jaffin, Pierce & Kheel. Pierce also resumed his service on distinguished public panels. He was chosen for two-year terms on the American Stock Exchange's board of governors in 1977 and 1979. Following New York City's blackout in July 1977, he served on a three-man mayoral panel that probed the causes of the power failure. The following year he was on a three-member mediation panel that helped negotiate a contract agreement averting a strike of New York City's transit workers.

When President-elect Ronald Reagan's associates were considering Cabinet-level nominees in late 1980, Pierce's former client Alfred Bloomingdale, a member of Reagan's Kitchen Cabinet, submitted the attorney's name. Seeking a person from a minority group to fill the office of Secretary of Housing and Urban Development, Reagan's advisers turned to Pierce after Philip Sanchez, an Hispanic business consultant, rejected the post. Pierce, who because of his background would have preferred being appointed Attorney General or Secretary of Labor, at first did not want to accept the HUD position. But after talking to the President-elect in California, he changed his mind. He was nominated on December 22, 1980 and was sworn in on January 23, 1981.

At his January 1982 Senate confirmation hearing, Pierce had argued in support of President-elect Reagan's plans to cut sharply the social spending of HUD and other federal agencies. While pledging that his department would not neglect the poor and elderly, he asserted that such cuts would help revive the slumping housing industry and the economy in general, thereby benefiting the poor more than HUD's housing and urban programs. The following July, Pierce told an NAACP convention, "The fact is that reliance on government programs, no matter how well intentioned, simply hasn't worked, and it's time to try something new. The fact is that revitalizing the economy will help everyone . . . and the poor have the most to gain." At a news conference two weeks later he again indicated his agreement with President Reagan's basic principles by insisting, "I believe people should take care of themselves."

A few months after he had taken office, Pierce backed deep fiscal 1982 cuts in HUD's basic housing program, the Section 8 program for subsidizing builders and owners of low-income housing, noting that in 1982 the government's cumulative subsidized housing obligations would reach $250 billion. He favored President Reagan's proposal that fiscal 1982 funding for subsidized housing be limited to only 175,000 units instead of the 260,000 units proposed in former President Jimmy Carter's fiscal 1982 budget. Pierce also endorsed the Administration's fiscal 1982 plan requiring Section 8 and public housing tenants to pay 30 percent of their income in rent instead of the existing 25 percent.

Believing that some of the HUD cuts proposed by David Stockman, director of the Office of Management and Budget, were too severe, Pierce defended certain programs of his department in debates within the Administration. For fiscal 1982 Stockman planned to eliminate the Urban Development Action Grants program, which spent government money to generate private investment in downtown areas that was popular with the nation's mayors. But Pierce won the President's approval for continuation of the UDAG program at a $500,000,000 level of funding in fiscal 1982, a decision that brought Stockman one of his rare defeats. Pierce also succeeded in blocking a plan to limit the Federal Housing Administration's home mortgage loans.

Throughout 1981 and early 1982 Pierce staked out his positions on fiscal 1983 issues. He strongly backed an Administration plan to establish urban enterprise zones offering businesses tax breaks and regulatory relief for locating in depressed urban areas. Under the Administration's plan, Pierce would select twenty-five zones each year for three years on a competitive basis. He also supported the White House proposal to replace the expensive Section 8 program of subsidies for low-income housing with a system of rent vouchers that tenants could use toward meeting their rent in housing of their choice. But he opposed—without success—the Administration's plan to end new Section 8 and public housing construction entirely in fiscal 1983, favoring a slow phaseout instead. More effective in blocking Stockman's attempt to phase out urban development action grants and community development block grants, he held fiscal 1983 funding for the two programs at $3.9 billion, down only $200,000,000 from the previous fiscal year.

Improving the management of HUD was one of Secretary Pierce's chief goals when he took office. At a July 1981 press conference he criticized his predecessors, asserting that under their direction HUD "was strictly a social agency, not properly managed for years—there was no real efficiency." As an example, he noted, people had not repaid housing rehabilitation loans and little effort had been made to collect them. To remedy that type of problem, Pierce initiated the Administration's first debt collection program to reduce the $1.6 billion in delinquent debts owed to HUD. By 1982 over $30,000,000 had been recouped through audits and investigations. Moreover, he spent $49,000,000 below HUD's fiscal 1981 budget, partly through managerial cost-cutting.

More liberal than President Reagan on social issues, Pierce has spoken out within Administration circles on behalf of minorities. He lobbied for a Voting Rights Act extension with an "effects" test for ascertaining discrimination rather than a more demanding "intent" test. After the Administration decided in early 1982 to permit tax exemptions for segregated schools, Pierce complained to Vice-President George Bush. "Not too long before," he told Jane Perlez of the New York *Times* (February 5, 1982), "I had been speaking with him [Bush] about how the Administration should have more sensitivity to minority problems. That was a general conversation and [now] I said that this was a good instance where we had gone as wrong as hell."

Because of his relative inconspicuousness among members of the Reagan Cabinet, Pierce was dubbed "Silent Sam, the Invisible Man" in the capital. Some Washington observers believed that his lack of visibility made him ineffective. In his HUD post, however, as in his previous jobs, Pierce preferred diligent behind-the-scenes work and quiet negotiation and compromise to public fanfare. As he explained to Maggie Bonnett of *People* (November 2, 1981), "I think it's more important to get things done than have my picture taken." His defenders also pointed out that he had his hands full at the beginning in learning the ropes at HUD, which is one of the government's largest departments, and that after his first year in the Cabinet he became somewhat more outspoken. Even some of his critics approved of his work. "While one wishes Pierce would speak out more forcefully," a Senate staffer told a reporter for *Newsweek* (January 25, 1982), "one concludes that behind the scenes he's pretty effective."

Among the tributes paid to Pierce are the 1958 New York City Junior Chamber of Commerce annual distinguished service award and the Treasury Department's Alexander Hamilton Award, presented in 1973. He also holds an honorary LL.D. degree from the New York University School of Law, where he has taught as adjunct professor. His educational activities include service as trustee of Cornell University, Howard University, Mount Holyoke College, and Hampton Institute. He has also been a trustee of the Rand Corporation and a director of the International Basic Economy Corporation, General Electric Company, First National Boston Corporation, First National Bank of Boston, Prudential Insurance Company, and International Paper Company, among other business organizations.

On April 1, 1948 Samuel Riley Pierce Jr. married Barbara Penn Wright, with whom he had grown up in Glen Cove. She is a New York City physician who uses her maiden name professionally. Their daughter, Victoria Wright, works at the Environmental Protection Agency in Washington. Pierce's hobbies are reading and physical exercise, including swimming. According to Susan Page, who interviewed him for *Newsday* (June 28, 1981), "Pierce is a tall man with a close-cropped Afro going gray at the temples. He favors elegant, well-cut suits. He doesn't smoke, doesn't drink coffee, doesn't like the political cocktail circuit he must attend some evenings. His public temperament is calm and judicial. In private, he has a wonderful rolling laugh." A Methodist, he serves on the commission on interjurisdictional relations of the Methodist Church in the United States.

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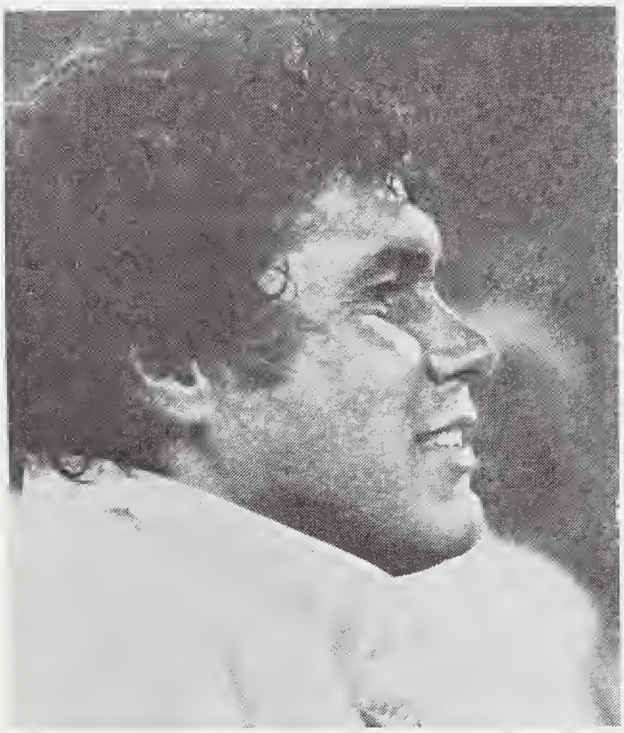

Plunkett, Jim

Dec. 5, 1947- Professional football player. Address: b. Oakland Raiders, 7850 Edgewater Dr., Oakland, Calif. 94621

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1971.

When Jim Plunkett, the slinging quarterback of the Oakland Raiders of the National Football League, was voted Comeback Player of the Year 1980, he accepted the honor with ambivalence, insisting that he hadn't gone "from being a bad quarterback to a good one" but rather had gone to "a team that could let [him] do what [he] could do best." What Plunkett does best is pure long-ball passing, executed with an unusual high overhead delivery. A Heisman Trophy winner at Stanford University, the quiet, likeable Plunkett was drafted into the National Football League in 1971 by the woeful New England Patriots, who nearly broke his spirit—and his body as well—by relying too much on his arm. In San Francisco from 1975 to 1978, Plunkett again found a troubled franchise and unrealistic expectations conspiring against him. After going to the Oakland Raiders as a virtual has-been, he paced the Raiders to thirteen wins, including a Super Bowl victory, in 1980-81. As of the end of the regular 1980 season his career totals included 2,329 passes attempted and 1,155 completed, for 15,605 yards and 103 touchdowns; rushing, he had gained 1,142 yards in 237 carries. A severe injury to his passing thumb incurred in the first game of the 1981 season rendered him ineffective in succeeding games; benched after three straight shutout losses, he sat out the rest of the season.

James William Plunkett is of Mexican ancestry, with admixtures of Irish and German on his father's side and Indian on his mother's. He was born in San Jose, California on December 5, 1947, the youngest of three children and only son of William Gutiérrez Plunkett and Carmen (Blea) Plunkett. Both parents had been born in New Mexico, his mother in Santa Fe and his father in Albuquerque, where they met in a school for the blind. His father, a news vendor, was legally blind, and his eyesight progressively worsened until his death in 1969. His mother, totally sightless from late adolescence, never saw her children. She now lives with Plunkett's single sister Mary Ann in a house he bought for them. Plunkett's other sister is Veva, Mrs. Ruben Grijalva.

Plunkett grew up in Santa Clara and San Jose, where his family kept moving across town until they found the lowest-cost housing, on the east side. His parents, while bilingual, spoke only English to their children because, as the father explained, he wanted them "to be accepted." Thus Jim Plunkett grew up without learning to speak or understand Spanish. As he recalls in his autobiography *The Jim Plunkett Story* (Arbor House, 1981), written with Dave Newhouse, there was not much money but "a lot of love" and "a strong bond of interdependence" in his childhood home. The parents were poor but "simple persons with simple, basic values" who insisted on "honesty, proper manners, and respect for older people."

In childhood Plunkett earned pocket money by delivering newspapers and doing odd jobs. A quiet homebody who was big for his age, he found in sports a congenial outlet for his youthful energies, and he became especially interested in football. From the age of ten he attended as often as he could football games at Stanford University, twenty miles from his home.

Despite recurrent bouts of Osgood-Schlatter's disease, a childhood bone and ligament affliction that chiefly affected his knees, Plunkett was an all-around schoolboy star from the time he was a fifth-grader at Mayfair Elementary School in San Jose. He discovered his ability as a passing quarterback at Lee Matheson Junior High School (where he was student body president) in San Jose, and he developed it with, successively, the junior varsity at Overfeldt High School and the varsity at James Lick High, both in San Jose.

Had he not preferred football, Plunkett might have become a professional in baseball, track, or some other sport. In junior high he shone in basketball, but in high school he chose wrestling over basketball as his winter sport because he wanted to strengthen himself for football and felt that cross-over toeholds would serve the purpose better than cross-under lay-ups.

By the age of seventeen, Plunkett could make eighty-five-yard throws, and as a high school senior he was chosen to play in California's North-South high school football game, an all-star contest matching seniors from all over the state. Because of a surfeit of quarterback talent, Plunkett moved to defensive end on the North team. Heavily recruited nationwide when he graduated from high school in 1966, Plunkett decided to choose a university close to his home and to his parents and easily settled on Stanford, partly because of its reputation as a "non-jock" school, where athletes were expected to be scholars first of all.

In August 1966, just three weeks before he matriculated as a freshman at Stanford, Plunkett underwent surgery for a neck tumor, which turned out to be benign. His recuperation marked a difficult period of adjustment, both academically and athletically. Academically, he fell a full year behind but later established and maintained a B average as a political science major specializing in international relations. On the freshman football team he was, as he recalls, "a wreck, and played like one."

Plunkett's performance on the field did not improve the following spring, and his self-effacing manner led Coach John Ralston to doubt his ability to lead. After spring practice, Ralston asked him to switch from quarterback to defensive end, but Plunkett resisted. Having three other quarterbacks, Ralston kept Plunkett "red-shirted"—active in practice but benched during games—throughout the 1967 season. He thus delayed for one year the beginning of the official counting of Plunkett's eligible playing time, which was limited by National Collegiate Athletic Association rules to three active years.

Finally entering the Stanford varsity lineup as a quarterback in 1968, Plunkett completed 142 out of 268 passes for 2,156 yards and fourteen TD's. The yards he gained aerially set a record in the Pacific Eight Conference and his total offense yardage (distance covered both in the air and on the ground) ranked tenth in national standings. During the season he cracked some ribs, and he played the last few games with an injured right knee, from which surgeons removed damaged cartilage at the season's end. The following year, completing 197 out of 336 passes, he set new Pacific Eight records for passing yardage (2,673 yards), touchdown passes (twenty), total offense yardage (2,786 yards), and total offense in a single game (416 yards, against Purdue). Nationally, he ranked third in total offense and fifth in passing.

When he became eligible for the pro draft at the end of his junior year, in 1970, Plunkett was tempted to announce his availability for the draft, because his mother needed financial help and as a college athlete he was barely able to support himself by supplementing his scholarship with summer construction jobs. But he rejected the temptation, out of loyalty not only to Stanford but also to the Mexican-American children he was then counseling. "How could I tell them not to drop out of high school," he later explained, "if it looked like I was dropping out of Stanford?"

In 1970 Plunkett sparked the Indians to an 8-3 season, the Pacific Eight championship, and a trip to the Rose Bowl, their first post-season event in nineteen years. Completing 191 out of 358 passes for 2,715 yards and eighteen touchdowns and gaining an additional 183 yards and three touchdowns on the ground in the regular season, he bettered most of the conference records he himself had already set. Plunkett was Player of the Game in the Rose Bowl on January 1, 1971, when he completed twenty of thirty passes and ran for forty-nine yards on the ground on four effective quarterback draws as Stanford upset heavily favored Ohio State 27-17. He was again MVP eight days later in the Hula Bowl, where he was starting quarterback for the winning North team in the All-Star game. Plunkett's three-season totals at Stanford University were 530 out of 962 passes completed for 7,544 yards and fifty-two touchdowns. His career record of 7,887 yards in total offense was by far the highest in the history of the N.C.A.A. and his 254.4 yards per game was a new mark as well. Plunkett won the 1970 Heisman Memorial Trophy for collegiate player of the year, among many other honors.

As the worst team in the National Football League, the New England Patriots (then the Boston Patriots) had first choice in the 1971 pro draft, and they chose Plunkett. With the Patriots in 1971, Plunkett played every offensive down at quarterback, an NFL first. He completed 158 of 328 passes, for 2,158 yards and nineteen touchdowns—the last an advance beyond Joe Namath's first-year record. He was the consensus Rookie of the Year in the NFL's American Football Conference.

Plunkett's presence in 1971 sparked the Patriots to a promising 6-8 record, their best in five years, but the promise proved illusory when New England reverted to form in 1972, going 3-11. In 1972 Plunkett's passing percentage dropped only slightly and his yards gained by passing increased by thirty-eight, but his touchdown passes dropped to eight, his interceptions climbed from sixteen to twenty-five, and his bruises multiplied. "In 1972 my confidence ran into a stone wall," he later recalled. "I'd never been in a losing situation before, not even in high school, and the more I worked, the worse things got. If I played bad, we lost; if I played good, we still lost. I took everything too hard on myself. I tried to throw for a touchdown on every play, to make everything up at once."

In 1973 Coach Chuck Fairbanks moved from the University of Oklahoma to replace John Mazur as the mentor of the New England Patriots. Leading the attack in Fairbanks' Sooner-style option plays, Plunkett completed 193 of 376 passes for 2,550 yards and thirteen touchdowns in 1973 and 173 of 352 for 2,457 yards and nineteen touchdowns in 1974. In the latter year the Patriots finished 7-7, a decent record for them. The physical cost to Plunkett, however, was high, amounting to two knee and three shoulder operations. The second shoulder operation was for the insertion of a pin in the left shoulder, and the third was for the reinsertion of the pin. The effect of the injuries showed in 1975, when Plunkett completed thirty-six of ninety-two passes for 571 yards and three touchdowns.

At his request, Plunkett in 1976 was traded to the San Francisco 49ers, who forfeited for the privilege three number-one drafts, a number-two, and backup quarterback Tom Owen. "I really thought I was going to be the savior," Plunkett told Rick Telander in an interview for an article in *Sports Illustrated* (September 7, 1981), "but all I did was put more pressure on myself. San Francisco was by far the worst experience of my life. It felt like the whole world was falling in on me." Considering its 6-1 start, San Francisco's 8-6 finish was disappointing. On the record, Plunkett's performance in 1976 did not seem all that bad: 126 passes completed out of 243 attempted, for 1,592 yards and thirteen touchdowns.

Under new general manager Joe Thomas in 1977, Plunkett completed 128 of 248 passes for 1,693 yards and nine touchdowns, but the 49ers lost nine of the fifteen games in their schedule. In certain circles Thomas had a reputation as an "axman," because of his "ruthless" cutting of famous but aging Baltimore Colts while he was rebuilding the Baltimore team. Plunkett, who needs stability, became "nearly unhinged" (as Rich Telander observed in his *Sports Illustrated* article) by the "wholesale" personnel changes Thomas began making. Plunkett himself recounts in his autobiography that "with each defeat in 1977 [he] withdrew further within [himself]." After Plunkett failed to complete any of eleven attempted passes in a 31-14 preseason loss to the Oakland Raiders in 1978, Thomas released him with the explanation that the team was looking for a younger quarterback, more capable of throwing "the intermediate game."

On September 12, 1978, two weeks after Plunkett was cut from the 49ers, he was signed by Al Davis, the shrewd general manager of the Oakland Raiders, as a backup for quarterback Ken Stabler at $150,000 a year, three-fourths of what Plunkett had been making with San Francisco. Plunkett played in no games with the Raiders in 1978, and in 1979 he started in none but played for brief intervals, throwing fifteen passes and completing seven.

It was not until the sixth game of the 1980 season, against the San Diego Chargers on October 12, when the Raiders were 2-3, that Plunkett's comeback chance came. Dan Pastorini, then the Raiders' first-string quarterback, had broken a leg the week before, and rookie quarterback Marc Wilson was considered too inexperienced to start. Against San Diego, Plunkett completed eleven of fourteen passes, one for a touchdown, giving up no interceptions and pacing the Raiders to a 38-24 victory. With Plunkett quarterbacking, Oakland won eight of its ten remaining regular season games and all four of its post-season games. Plunkett's regular-season statistics were 165 of 320 passes completed, for 2,299 yards and eighteen touchdowns. In the Raiders' 27-10 victory over Philadelphia in the Super Bowl, Plunkett threw twenty-one passes, none of which was intercepted and thirteen of which were completed, for 261 yards and three touchdowns. One of the touchdown passes, an eighty-yarder to Kenny King, set a Super Bowl record. Plunkett was voted the Most Valuable Player of the game.

Dark-haired, dark-eyed Jim Plunkett is six feet two inches tall and weighs about 215 pounds when he is in condition (more when he is not). According to Rick Telander in his *Sports Illustrated* article, his numerous lingering injuries, many more than those for which he underwent seven major operations, often make him moan "unconsciously but not without passion," especially when he rises or sits.

Plunkett lives with Gerry LaVelle, a fashion promoter, in Atherton, California, where the quarterback grows lemons and plays tennis on his home court. He and Miss LaVelle lead quiet lives, preferring music and a glass of wine in privacy to other social recreations. Their home is twenty-five miles southeast of Stanford University, where Plunkett visits regularly and is busily involved in athletic fund-raising.

Habitually courteous in manner but averse to publicity, Plunkett sometimes becomes ill at ease in interviews or even falls abruptly into silence, as if suddenly ashamed of talking about himself at such length. The opposite of the cocky "jock," he has a sensitivity rare in a sports superstar—"the absolute wrong mentality for a quarterback," in the view of his friend Bob Moore, who caught several of his passes in the Rose Bowl in 1971. Dave Newhouse, who ghosted Plunkett's autobiography, has said, "The difficult part is trying to make Jim see himself as something special." Most quarterbacks are either carefree playboys or born-again religionists, but Plunkett is neither. His optimism has always been based on a philosophy of the efficacy of hard work, sometimes to a fault. Recently, he has said, he has begun to "get things in perspective," to see that the game is important but "then you've got to let it go, you've got to bounce back."

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Putnam, Ashley

Aug. 10, 1952- Coloratura soprano. Address: b. c/o Colbert Artists Management Inc., 111 W. 57th St., New York City, N.Y. 10019

In showing that an opera singer can enjoy a flourishing career in the United States without first gaining experience and recognition in Europe or at the Metropolitan Opera, Ashley Putnam calls to mind the American coloratura soprano Beverly Sills, to whose voice hers has also been compared. Regal onstage, tall, slender and graceful, Miss Putnam futhermore engages audiences with dramatic gifts perhaps as impressive as her vocal beauty. Her repertoire, performed with regional companies throughout the country and with the New York City Opera, includes lead roles in both classic and contemporary opera. While critics have almost unanimously proclaimed her a singer of rare talent, they have differed on questions involving volume, articulation, and distinctiveness of timbre, and partly because her voice is not fully settled, they have as yet not agreed as to her potential.

Ashley Putnam was born in New York City on August 10, 1952, the daughter of Borden R. Putnam, a pharmaceutical chemist who rose to the vice-presidency of American Cyanamid, and Jean Putnam. After living for eight years in Huntington, Long Island, New York, the family moved to Princeton, New Jersey and soon afterward to Franklin Lakes, New Jersey. Ashley studied the flute at nearby Ramapo High School. In her efforts to develop her musical talent she received much encouragement from both her mother, a professional church soloist, and her father, an amateur chorister and pianist. Recalling the place that music occupied in her adolescent life, she told Robert Jacobson of *Opera News* (July 1979), "I was a difficult youngster, because I was frustrated and needed to perform. I was fat and ugly and too tall—a misfit with no dates, so I got into music."

While still a high school student, Ashley Putnam spent summer vacations at the National Music Camp in Interlochen, Michigan, where she played the flute in the band, sang in the choir, and performed in productions of the opera workshop. As a teenager she had studied voice briefly, but had not enjoyed her lessons. After hearing, at the age of eighteen, her first opera, Puccini's *La Bohème*, in which Dorothy Kirsten sang Mimi, she became more interested in singing. A voice teacher who heard her in solos in an Interlochen production of Haydn's *Lord Nelson Mass* urged her to make voice her major subject in college.

For the first two years after she had enrolled in the University of Michigan, however, Miss Putnam continued to prefer the flute, practising six hours a day, and playing in the university band. By her junior year she had discovered through her appearances in Gilbert and Sullivan presentations that singing onstage held a greater appeal for her than playing the flute. Her early training in voice could have been disastrous. "At nineteen, I didn't have a high C, but my teacher decided that I was a coloratura," she related in an interview for *Newsday* (April 1, 1979). "As a result, my voice turned shrill at the top, very strident. I sang that way for two years." With the advantage of the musicianship she had acquired as a flutist, Miss Putnam sang major roles from Mozart and Puccini operas at Michigan and performed as a soloist in several choral works, among them the Bach B Minor Mass, Handel's *Messiah* and *Samson*, and Stravinsky's *Les Noces*. Even while a student she began attracting critical notice. After she sang in the Michigan opera department's presentation of Schoenberg's *Die Jakobsleiter* at the Kennedy Center for the Performing Arts in Washington, D.C., Robert Parris wrote in *High*

Fidelity and Musical America [March 1975] that she "was absolutely astonishing in the dual roles . . . which include some of the wildest vocal writing of the century" and described her voice as having "seemingly endless agility."

In May 1974 Ashley Putnam was awarded a Bachelor of Music degree from the University of Michigan and in December 1975, a Master of Music degree. Earlier, on the strength, she believes, of her "high notes and runs," she had been accepted as a summer apprentice at the Santa Fe Opera Company in New Mexico. "There I met Audrey Langford, who took my voice apart and put it back together with the principles of singing and using muscles," she explained to Jacobson. "It was not a natural voice, and I needed technique." In the apprentice-artist program of the distinguished Santa Fe company, she received instruction in dance, acting, and diction, as well as vocal training, and gained stage experience by singing in the chorus in professional productions. Richard Gaddis, the company's artistic administrator, found her so promising that he predicted she might be the next Joan Sutherland.

Ashley Putnam made her professional debut in January 1976, singing the title role in Donizetti's *Lucia di Lammermoor* with the Virginia Opera Association in Norfolk. Her performance attracted notice in the music world: in *Opera News* (March 6, 1976) Tim Morton called it a "stunning debut" and hailed her as an "exceptional musician with solid intonation." Miss Putnam's style of singing combined a lush, lyrical sound, vocal accuracy, and tonal purity. Coloratura singing requires the ability to negotiate highly ornamental passages, usually written for the upper registers, and tests a soprano's vocal agility. It is rigorously demanding and yet must sound fluid and unforced. Blessed with beauty of tone, Ashley Putnam's voice had been trained to wend its way through the vocal pyrotechnics of the classical repertory, and her debut in the early nineteenth-century Donizetti classic was remarkable for the vocal maturity and confidence she displayed even in the most florid passages.

During her rehearsals for her Norfolk debut Miss Putnam had entered and passed the district auditions of the Metropolitan Opera's National Council, and later, the day after singing the Forest Bird in *Siegfried* in San Diego, she passed the Eastern regional auditions, held in New York. In late March four of the ten judges of the semifinals voted against her as one of ten winners. Convinced that hers was "a truly major voice," Christopher Clark, national chairman of the auditions and himself a judge, intervened in her behalf, with the result that by a vote of four to three the judges declared her an eleventh semifinalist. When, in the final competition, Miss Putnam tied for first place with tenor John Carpenter, Clark proposed that two first prizes be awarded, and the judges accepted his suggestion. Of her memorable performance, Clark has said, as quoted in *High Fidelity and Musical America* (January 1981), "She sang 'Qui la voce' with a very rare combination of technical virtuosity and a full, lush sound—and with an electricity as a performer that is even rarer, particularly in one so young."

The Santa Fe Opera continued to be a showcase for the developing skills of Ashley Putnam, who performed there during the summer of 1976 in Cavalli's *L'Egisto* and in Virgil Thomson's modern opera *The Mother of Us All*, in which she sang Angel Clare. Although her role was small, she made a striking impression on her audience, partly because of her unusual entrance. Having trained for her portrayal of Angel by practising on an Albuquerque roller-skating rink, she appeared on the stage dressed in crinoline and wearing tiny wings and roller skates. "It was comedy from start to finish," she has recalled, "but I got a lot of notice."

Opera-goers of Augusta, Georgia saw Miss Putnam as Musetta in *La Bohème* in September 1976. The following month she returned to Norfolk to sing Gilda in Verdi's *Rigoletto*, a bel canto role well suited to her fluid but light lyrical soprano. Morton commented in *Opera News* (January 1, 1977) that since her debut in Norfolk the preceding season her voice had "grown in beauty and depth" and that her sound seemed "crystalline and resonant." Before the year 1976 was over she had toured Australia with other winners of the Metropolitan Opera audition under the auspices of the Opera Foundation, performing in Brisbane and Sydney. Throughout 1977 Ashley Putnam sang with regional opera companies in cities across the United States: Norfolk in Mozart's *Impresario*, Grand Rapids in Donizetti's *Don Pasquale*, Santa Fe in the American premiere of Nino Rota's *Italian Straw Hat*, St. Louis in Rossini's *Count Ory*, San Diego in Mozart's *Don Giovanni*, and Houston in Richard Strauss's *Arabella*, among others.

Soon after winning the Metropolitan auditions, Miss Putnam had shown some concern about the rapid pace of her career, telling a writer of *Newsday* (April 11, 1976), "I want to take it easy over the next few years. I don't want to exploit my voice." But swept along by acclaim and financial considerations, among other pressures, in 1978 she accepted a schedule at least as demanding as the preceding year's. In February she performed with the Greater Miami Opera in Mozart's *The Abduction from the Seraglio*, singing Constanze, a role that she once described as "drippy," or lacking in dramatic interest. She scored an impressive success in April as the title character of Thea Musgrave's *Mary, Queen of Scots*, produced by the Virginia Opera Company. Two years earlier, while making her debut in Norfolk, she had met Thea Musgrave, who is the wife of the conductor Peter Mark, general director of the Virginia Opera, and who was then composing her opera for the 1977 Edinburgh Festival. When asked to sing the lead in the American premiere, Ashley Putnam was overjoyed. Representative of the many enthusiastic notices in the national press that she received for her portrayal was Annalyn Swan's review in *Time* (April 17, 1978), which saluted her as a "striking new star [whose] lustrous soprano voice handles high notes with authority and [whose] acting is good enough for Broadway."

In her first appearance abroad, at the prestigious Glyndebourne Festival in England in the summer of 1978, Miss Putnam had a role familiar to her, Musetta in *La Bohème*. But Violetta of Verdi's *La Traviata*, in which she made her debut with the New York City Opera at Lincoln Center in September, was a role that she then sang for the first time. Despite the reduced press coverage caused by the New York City newspaper strike, her performance came to be known as a triumph. "It was Miss Putnam's evening, and she turned in a richly textured, fascinating, completely conceived Violetta," Thor Eckert Jr. wrote in the *Christian Science Monitor* (September 21, 1978) ". . . Her ability to constantly build a character and shade and color her various reactions speaks of a rarely gifted actress. She sang the role with uncommon ease, a steely top note aside at the end of the first act. The coloratura passages pose no problem, nor do the fuller, more dramatic moments." A difficulty that some critics noticed she had in adjusting her voice to the theatre's acoustics may have resulted from the fact that she had little rehearsal and no dress rehearsal for Violetta. To round out the year she added Ophelia to her repertoire in a San Diego Opera production of Ambroise Thomas' *Hamlet* in October, repeated Constanze of *The Abduction* in November, this time with the Washington Opera, and in December made her debut with the New York Philharmonic in an operatic program conducted by André Kostelanetz.

As Marie, the comic title character in Donizetti's *The Daughter of the Regiment*, Ashley Putnam delighted audiences of the Virginia Opera Association in January 1979 and of the New York City Opera in April. Her Giulietta was credited with contributing greatly to the successful concert version of Bellini's *I Capuleti e i Montecchi* presented by the Opera Orchestra of New York in May. Although many critics, notably Donal Henahan of the New York *Times*, continued to find much to praise in her work, a few others, including Jacobson of *Opera News*, Patrick J. Smith of *Opera*, and a critic for *Music Journal*, called attention to what they saw as a lack of color in her singing, an occasional hardness of tone, and a want of vibrancy. None questioned her talent or the essential beauty of her voice, but the *Music Journal* critic in particular felt that the problem perhaps lay in overeagerness to stretch her voice and undertake roles before she was quite ready for them. In her review in the *Christian Science Monitor* (August 23, 1979) of Miss Putnam's Lucia, which has been called her signature role, in Sante Fe during the summer of 1979, Eckert summed up the concerns of several critics regarding the development of her career, concluding, "She is essentially the same artist she was a few years ago."

Miss Putnam responded to such criticism in several interviews in 1979. She told Alan Rich of *New York* [September 17, 1979], "I know I came up fast, maybe too fast. . . . The reviews for the [City Opera] debut were great and so it seemed automatic that, when I came back in the spring, everybody just had to have second thoughts." During an earlier talk with Jacobson for *Opera News* (July 1979) she had admitted, "My belief in what I do is shaken right now. . . . You've caught me at a time when I'm trying to evaluate things."

Perhaps reflecting that need to take stock of her situation, Miss Putnam's schedule in 1980 slowed a bit. She did not perform with the City Opera during the year, not even to repeat Adele of *Count Ory* in February, a role that she had created in a new production there in the fall of 1979. Along with performing in regional opera, she gave several concert appearances, including one with the Chamber Music Society of Lincoln Center in late March.

Throughout Ashley Putnam's career, as she herself once remarked, it had been right up her alley to accept a challenge. In January 1981, while in Scotland to sing Lucia with the Scottish Opera in Glasgow, she read Lady Antonia Fraser's biography of Mary, Queen of Scotland and visited historic sites in Holyrood and Edinburgh in preparation for a bold undertaking—the singing of both Thea Musgrave's *Mary, Queen of Scots* and Donizetti's *Maria Stuarda* with the New York City Opera in March 1981. Critics gave both productions generally mixed reviews, with several complaining of indistinct or inaudible articulation but others finding that her dual portrayals enhanced Miss Putnam's reputation considerably. One reviewer, Peter G. Davis of the New York *Times* (March 25, 1981), thought that in the Donizetti opera "her singing never really took off. . . . There was a consistent element of caution, even tentativeness." But when she repeated her Maria in the fall, he praised her unstintingly. "Miss Putnam in particular has grown markedly in her role," he informed readers of the *Times* (September 21, 1981). ". . . Her voice, a lovely instrument in itself, sounded stronger and more securely focused on this occasion, and she made full capital of her refreshed vocal capacities to make many telling musical and dramatic effects."

Other late 1981 roles for Ashley Putnam included Gilda in *Rigoletto* with the Portland Opera in October and Lucia with the San Francisco Opera in November. Among the operas for which she is signed in 1982 are *La Traviata* with the Virginia Opera Association in January and the Greater Miami Opera in February; Bellini's *I Puritani* in March, Verdi's *I Lombardi* in April, and the New York premiere of *Hamlet* in the fall, all with the New York City Opera.

Although Ashley Putnam is still adjusting to vocal growth, changes in color and weight, she feels that her voice is now settling. Barton Wimble of the New York *Daily News* (February 26, 1981) described her as "an ambitious young woman with a reputation for being demanding about every aspect of her career." She continues to work on acknowledged vocal weaknesses, perfecting her pianissimo, for instance, and looks forward to singing a variety of new roles, including Madame Butterfly, some day. Opera is not her only interest in life, but her enjoyment of reading and her concern for developing a well-rounded personality have the effect of enabling her to bring subtlety and depth to her characterizations. The heroines she has portrayed are all the more appealing for her long, light-brown hair, brown eyes, sparkling smile, and other photogenic features—a loveliness that Wimble compared to a nineteenth-century cameo. Miss Putnam finds it easy to guard her privacy, to keep her stage personas completely separate from her everyday life.

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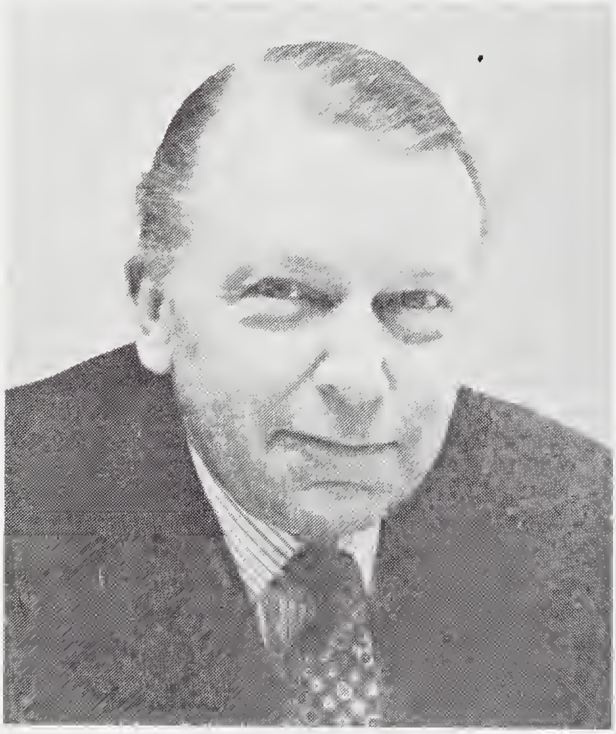

Pym, Francis (Leslie)

Feb. 13, 1922- Secretary of State for Foreign and Commonwealth Affairs of Great Britain; Member of Parliament. Address: b. House of Commons, London SW 1, England; h. "Everton Park," Sandy, Bedfordshire, England

On April 5, 1982 the veteran British parliamentarian and public servant Francis Pym was appointed as Secretary of State for Foreign and Commonwealth Affairs in the Conservative government of British Prime Minister Margaret Thatcher. Pym succeeded Lord Carrington, who resigned in the wake of the crisis engendered by Argentina's invasion of the British Falkland Islands in the South Atlantic. A Member of Parliament since 1961, Pym served in parliamentary leadership posts; as chief government whip he played a key role in effecting passage, in 1972, of the bill that brought Great Britain into the European Economic Community. As Defence Secretary in 1979-80, Pym insisted on keeping the nation's conventional and nuclear defenses at a high level of efficiency but did not always see eye to eye with Mrs. Thatcher on defense spending. At the time of his appointment to the Foreign Office, he had been serving as leader of the House of Commons and Lord President of the Council. An independent Tory, he had been considered in recent years as a candidate for the Conservative party leadership and the office of Prime Minister.

Francis Leslie Pym—the fifth member of the British Parliament to bear that family name—was born on February 13, 1922 in Abergavenny, Monmouth County, Wales, the son of Leslie Ruthven Pym and the former Iris Rosalind Orde. One of his ancestors, John Pym (1584-1643), led the Parliamentary opposition to King Charles I. His father, a prosperous land agent who died in 1945, represented Monmouth in the House of Commons, where he also served as Conservative party whip. Brought up in the tradition of *noblesse oblige*, Francis Pym was educated at Eton College, and at Magdalene College, Cambridge University.

Commissioned in 1942 in the Ninth Royal Lancers, Pym saw World War II action in Italy and North Africa, including the battle of El Alamein. For his bravery he was twice mentioned in military dispatches and earned the Military Cross. After his demobilization in 1946, he worked for five years for the department store chain of Lewis's Ltd., first in Birmingham and then in Liverpool, and then took over the management of a small business in Hereford. In 1959 he ran without success as the Conservative candidate for the House of Commons seat for Rhondda West in Wales.

In 1961 Pym was elected to his present House of Commons seat in Cambridgeshire, an area that his family had represented in Parliament for generations. During 1962 he was private secretary to the Member of Parliament and Cabinet minister Reginald Maudling, and from 1962 to 1964 he began his career of parliamentary leadership by serving as an assistant whip. When the Labour party came into power under Prime Minister Harold Wilson in 1964, Pym became an Opposition whip; from 1967 to 1970 he was Opposition deputy chief whip. After the Conservative election victory in June 1970, when Edward Heath was chosen to succeed Wilson as Prime Minister, Pym was appointed government chief whip, with responsibility for managing his party's day-to-day affairs in the House of Commons and for bringing the Tory delegation into line for crucial votes. In addition, he was appointed parliamentary secretary to the Treasury and was created a privy councillor.

Pym's most notable achievement as chief whip was his shepherding through Commons of the European Communities Bill, which brought Great Britain into the Common Market. According to David McKie, writing in the *Guardian* (July 15, 1972), it was "the most exhausting, nerve-wracking, and closely organized exercise in whipping which anyone can ever remember in the Commons." Pym's task was "to ensure that every Conservative M.P. who could conceivably be coaxed into supporting government policy was interviewed, reasoned with, cajoled, until it was clear he was ready to do so." Although it lacked unanimous support from Conservatives, the bill finally passed without amendment on its third reading in July 1972 with the help of five of the six Liberal M.P.s and the abstention of a small group of Labour members.

In December 1973 Pym was appointed by Heath to his first Cabinet office, the challenging post of Secretary of State for Northern Ireland. He succeeded William Whitelaw, one of Great Britain's most distinguished statesmen, whose appointment as Minister of Employment emphasized the urgency of the government's battle against inflation. Pym took office at Belfast's Stormont Castle ten days after Whitelaw's elaborate constitutional plan for power-sharing, aimed at ending the long fratricidal conflict between Northern Ireland's Roman Catholics and Protestants, was endorsed at a conference at Sunningdale. During his tenure of some three months in the Northern Ireland post, Pym demonstrated his administrative skill in diligently working to achieve a settlement for Ulster, despite his pessimistic view of its prospect for success.

After the defeat of the Conservatives by Labour in late February 1974 and the return of Harold Wilson to the Prime Ministership, this time at the head of a minority government, Pym was appointed Opposition spokesman for Northern Ireland and for agriculture in Heath's "shadow" Cabinet. But the strain of his brief tenure as Minister for Northern Ireland had proved too much for him, and in June 1974 he relinquished responsibility for Ulster in the "shadow" Cabinet. He continued to serve for a brief time as principal agriculture spokesman and then retired for a few months to his Bedfordshire estate for a complete rest. On his return to Parliament, he campaigned for William Whitelaw in the contest for the Conservative party leadership that resulted in the replacement of Edward Heath by Margaret Thatcher in February 1975. Reappointed spokesman for agriculture that same month in the Thatcher "shadow" Cabinet, Pym became a member of the new Tory leader's team, despite his earlier opposition to her. When he was approached in the fall of 1975 by friends of Edward Heath to stand against Edward du Cann as chairman of the 1922 Committee (so-called because it first met in 1922), Pym turned down the candidacy despite his favorable prospect for victory, thereby ingratiating himself with Mrs. Thatcher.

In November 1976 Pym was appointed Opposition spokesman on devolution, charged with dealing with the political status of Scotland and Wales within the United Kingdom. He was also given responsibility for House of Commons affairs. To promote party unity in view of the sharp divisions among Tories on the issue of Scottish home rule, Pym persuaded the "shadow" Cabinet to demand a shift of the debate on the devolution problem to a constitutional commission. As Simon Hoggart noted in the *Guardian*, "by the simple device of dropping all existing policies [he] knitted the party together again."

As Opposition spokesman on foreign and Commonwealth affairs, a post that he assumed within Mrs. Thatcher's "shadow" Cabinet in November 1978, Pym was an emphatic advocate of the European Community, whose success, he insisted, was a "major British interest." In an interview quoted in the *Christian Science Monitor* (March 9, 1979), he criticized what he called the "misguided little England attitude of some Labour ministers." He also castigated the Labour government of Prime Minister James Callaghan for its cuts in the defense budget, in the light of what he saw as a growing threat on the part of the Soviet Union. "The first duty of the government," he said, "is the defence of the realm."

Outlining the Conservative party's policies toward southern Africa in a joint statement issued in April 1979, Pym and Mrs. Thatcher indicated that they would end economic sanctions against Rhodesia and grant recognition to the country if the elections being held there under the "internal settlement" that Prime Minister Ian Smith had worked out with some African leaders took place "in reasonably free and fair conditions." Although they expressed their opposition to South Africa's apartheid policies, the two leaders said that a Conservative government would use diplomacy rather than sanctions in trying to persuade that country to end its racial policies.

When the Conservatives regained power in the election of May 3, 1979 and Margaret Thatcher was chosen Prime Minister, Pym hoped to become Secretary of State for Foreign and Commonwealth Affairs, but Lord Carrington, who apparently had a greater claim to the job, insisted on taking over the Foreign Secretary's office. Although greatly disappointed, Pym had to content himself with the lesser post of Secretary of State for Defence. As Defence Secretary, Pym devoted himself to the modernization and expansion of Great Britain's missile defenses within NATO, and in October 1979 he called for a 3 percent increase in the British military budget, citing an increased threat from the Soviet Union. A champion of what was described in the London *Observer* (April 11, 1982) as "the traditional, pre-monetarist Tory view of defence," which kept "the country's defenses up to scratch," Pym occasionally clashed with Mrs. Thatcher on that subject. He opposed, for example, her plans to finance production of the submarine-based Trident nuclear missile by cutting back on conventional military equipment. When, in the fall of 1980, the Treasury, as an economy measure, asked for reductions in the military budget, Pym threatened to resign if they were put into effect.

In January 1981 Pym left the Defence Ministry to become the leader of the House of Commons, taking on in addition the posts of chancellor of the Duchy of Lancaster and paymaster general. The official reason given for his transfer was Mrs. Thatcher's need for strong parliamentary leadership, but apparently her differences with him over defense policy were a factor in his departure from the Cabinet post. As leader of the House of Commons, Pym continued to be outspoken. In the summer of 1981 he provoked some controversy —although not enough to jeopardize his position on the Thatcher team—by challenging the Prime Minister's austere economic policies and questioning whether the sacrifices demanded of the British people were worthwhile. In October 1981 he took on the additional post of Lord President of the Council, along with responsibility for the coordination of government information services. He retained leadership of the House of Commons, but relinquished the posts of chancellor of the Duchy of Lancaster and paymaster general.

When on April 2, 1982 the Argentine military government, spurred on by a severe economic crisis at home, sent a military force to occupy the Falkland Islands in the South Atlantic, which it claimed Great Britain had "stolen" from Argentina in 1833, the British government was taken by surprise. Amid strong criticism of the Thatcher government because of its lack of preparedness, Foreign Secretary Lord Carrington tendered his resignation on April 5. On the same day, Prime Minister Thatcher chose Pym, whose credentials as a troubleshooter were in good order, to succeed Carrington in the post that is formally known as Secretary of State for Foreign and Commonwealth Affairs and Minister of Overseas Development. According to a profile in the London *Observer* (April 11, 1982), "Pym is not an appeaser, but he is certainly a compromiser. People who know him well say that he is a firm believer in gunboat diplomacy when he thinks it useful, but at the same time has no great yen to see the seas red with blood."

Fortified by moral support from Great Britain's partners in the European Economic Community, which imposed sanctions on Argentina, and by a United Nations Security Council resolution that called for Argentine withdrawal from the Falklands, Mrs. Thatcher established a "war Cabinet" that included Pym, along with Defence Secretary John Nott, Deputy Prime Minister William Whitelaw, and the military chiefs of staff. Meanwhile, as the British fleet headed for the Falklands and a showdown with the Argentines, negotiations were begun by United States Secretary of State Alexander M. Haig Jr., who shuttled between Washington, London, and Buenos Aires in an effort to arrange a settlement of the crisis.

Addressing the House of Commons on April 21, 1982, on the eve of his departure for the United States for two days of talks with Haig, President Ronald Reagan, and other American officials, Pym declared: "Those who know what war is really like have a particularly strong incentive for peace and a longing to preserve it." He added, however: "In the end our position in the world . . . depends vitally upon our ability to defend ourselves and our will to do so." In Washington, Pym dismissed Argentine proposals conveyed to him by Haig as a cloak for aggression. "We do remain absolutely determined to work for a peaceful solution," he told American reporters, "but we mustn't shrink from the use of force."

Despite Haig's efforts, no common ground could be established between the Argentines' refusal to yield sovereignty over "Las Islas Malvinas"—as they call the Falklands—and British insistence on self-determination for the 1,800 islanders. After the breakdown of the talks on April 30, 1982, the United States government decided to lend full support to Great Britain. Although pleased with the American decision, Pym expressed concern that the failure of the negotiations would now make a major military confrontation more likely.

The tragedy of the Falklands conflict was brought home to the people of the two combatant nations in early May, when the Argentine cruiser *General Belgrano* and the British destroyer *Sheffield* were sunk in the vicinity of the islands, with the loss of many lives. Meanwhile, a new peace effort that had been started by U.N. Secretary General Javier Pérez de Cuéllar met with no success. The Thatcher government ultimately became convinced, despite some domestic opposition, that an invasion of the islands was its only recourse. On May 21 British forces landed at Port San Carlos on East Falkland Island and established a beachhead. Last-ditch peace efforts by the U.N. Secretary General and Pope John Paul II were of no avail as British forces continued to advance. Finally, on June 15, 1982, after the British had recaptured the Falklands capital of Port Stanley and taken some 15,000 Argentine prisoners, the fighting ended. Although in Argentina the end of the hostilities led to the downfall of President Leopoldo Galtieri, in Great Britain it was cheered as a vindication of the Thatcher government.

During the Falklands conflict, Pym was also confronted with a crisis in Great Britain's relations with the European Economic Community. When in May 1982 the majority of the EEC members supported a 10.7 percent hike in farm prices, the British government objected since, as a food-importing country, Britain would be making a substantially higher budgetary contribution to the Common Market if the increase were adopted. In the voting on the measure, Great Britain's veto was disregarded, even though member states had been permitted a veto on matters of vital national interest in the past. The issue was defused temporarily on May 25, at the EEC foreign ministers' meeting in Brussels by an agreement that granted Britain a rebate on its current budget contribution but failed to arrive at any long-term solutions. Deterred by the Falklands crisis from pursuing the matter, Pym accepted the temporary settlement in behalf of his government.

Pym's position within the Conservative party is, according to Simon Hoggart, "in the center . . . verging slightly to the left." His conservative views on social issues include opposition to divorce reform and support of the death penalty. On the other hand, he has favored such constitutional reforms as proportional representation, although, according to the Observer profile, "less out of a burning sense of injustice than because he has a deeper fear than most of the Labour left getting power on a minority vote." As an advocate of "private enterprise with compassion" and of "a combination of enlightened social policy and pragmatic realism," Pym told a Conservative meeting in May 1982 that it was the Tories' task to help those at the bottom of the social and economic scale and acknowledged that "there will always be a welfare state."

On a visit to Washington, D.C. in July 1982, Pym discussed with the new Secretary of State, George P. Shultz, President Ronald Reagan's ban—opposed by Great Britain and some other Western nations—on the use of American-developed technology for a Soviet natural gas pipeline to Western Europe. Although he conceded that the rift was "quite serious," he said it was "more like a family issue" that would be resolved "one way or the other."

Francis Pym and his wife, the former Valerie Fortune Daglish, whom he married in 1949, have four grown children, Jonathan, Andrew, Charlotte, and Sarah. The Pyms live in a modern house on a 550-acre estate in Bedfordshire that also contains the decaying seventeenth-century family mansion. Prevented by the local planning authority from demolishing the mansion, which has been designated as a landmark, Pym sold it in 1981 for a pittance. The Foreign Secretary also operates a farm on his Bedfordshire estate and owns a business that makes agricultural tents. Since 1973 he has been a deputy lieutenant for Cambridgeshire. His clubs are Buck's, the Cavalry, and the Guards, and his favorite recreations are farming, gardening, golf, and shooting.

A slender man with slicked-down brown hair, blue eyes, and a booming voice, Pym has, according to Simon Hoggart, "that particular Etonian courtesy . . . which can turn into a very harsh mood," but he "never bullied or hectored people" and "wins all his arguments not by talking but by listening." One former Cabinet member has described him as "a real man of honor." Another colleague, quoted in the New York *Times* (April 5, 1982), noted that "his oratory is careful rather than exciting and his utterances frequently Delphic. But he knows the Conservative party better than anyone else in politics."

References: Guardian Weekly 117:19 D 25 '77 por; London Observer p7 Ap 11 '82 por; N Y Times Biographical Service p520 Ap '82 por; International Who's Who, 1982-83; International Year Book and Statesmen's Who's Who, 1982; Who's Who, 1982-83

Rand, Ayn (īn)

Feb. 2, 1905- Author. Address: b. c/o New American Library Inc., 1633 Broadway, New York City, N.Y. 10010

BULLETIN: Ayn Rand died on March 6, 1982 in New York City. *Obituary:* New York Times B p5 Mar 8 '82

No American novelist of ideas in this century has stirred fiercer controversy than Ayn Rand, the champion of rugged individualism whose fictional heroes personify an idealized egoism. A self-described "radical for capitalism," Miss Rand has challenged the prevalent philosophies of our time with her "Objectivism," a "morality of rational self-interest" repudiating all forms of altruism, including religion, as "collectivist" traps "incompatible with a free society." That philosophy, quiescent in her early works, was quietly explicit in her first major novel, the sprawling *The Fountainhead* (1943), and rampant in her second, the mammoth *Atlas*

Ayn Rand

Shrugged (1957), both rhapsodies to the superior individual who successfully resists engulfment by the common herd. With its relentless polemics, *Atlas Shrugged* offended many on the religious right as well as those on the sophisticated left of the literary establishment, and she has been something of a literary alien ever since. Polemics aside, her ingeniously plotted novels—which she categorizes as "romantic fiction"—have a compelling narrative power, a fact reflected in sales exceeding 12,000,000.

"My philosophy in essence," Miss Rand has said, "is the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only guide." Her basic political principle is that "in a civilized society force may be used only in retaliation . . . against those who initiate its use." Government is needed, not to meddle in production and trade, but only as "the means of placing the retaliatory use of physical force under objective control, that is, under objectively defined laws." The last sentence of John Galt's long oration in *Atlas Shrugged* provides Objectivism with its motto: "I swear—by my life and my love of it—that I will never live for the sake of another man, nor ask another man to live for mine."

Ayn Rand's last name is shortened from a much longer family name, and Ayn is the name she adopted to replace the one her parents gave her, Alissa. One of the daughters of a well-to-do Jewish merchant, she was born in Petrograd (now Leningrad), Russia on February 2, 1905. A precocious child, she was reading and writing by the age of six. Early in her reading, an adventure story in a French children's magazine about a gallant British officer triumphing over an evil Rajah in India profoundly impressed her, presenting her, as she later recounted, "in complete form the sort of man I could admire." The impression was later reinforced by her reading of Victor Hugo ("He saw man as heroic, capable of holding values and achieving them") and Dostoevski ("He presents evil very perceptively, but is saying, in effect, 'This is what man should *not* be' "). From approximately the age of nine she was determined to become a writer, "to invent things the people next door would never do" and above all "to present the ideal man." As for religion, when she was thirteen "it took [her] literally one day, considering the issue consciously, to decide why [she] was an atheist."

As an adolescent during the Russian Revolution, Miss Rand saw people shot in the streets, and after the victory of the Bolsheviks her father was reduced to working in a government store. When she began studying history and philosophy at the University of Leningrad, she has recalled, "many students and professors were fairly open," but at the end of her senior year the government cracked down on the schools. "All the better professors from pre-revolutionary times were exiled to Europe, and great numbers of students were sent to Siberia, young boys and girls I knew. I was too young yet to be a leader of anti-Soviet groups, but it's sheer accident that I escaped that purge." Her educational experience under the Soviets helped her to develop the method of abstract thought, of "thinking in principles," which she passes on to her followers. "I've always advised them to 'learn in reverse.' No matter what you are taught, listen to it critically, whether you agree or not. And if you disagree, formulate your reasons. . . . Under the Soviets . . . I learned a great deal, but only in that way."

In her studies, Miss Rand was antipathetic to the mysticism of Plato and attracted to the rationality of Aristotle. She took to heart Aristotle's assertion that, in her paraphrase, "fiction is of greater philosophical importance than history, because history represents things only as they are, while fiction represents them 'as they *might be* and *ought to be.*' "

Following her graduation from the University of Leningrad, in 1924, Miss Rand worked as a guide in a historical museum in Leningrad. In 1925 her mother's cousin, Mrs. Sarah Lipsky, the operator of a motion-picture theatre in Chicago, invited her to visit, and she jumped at the opportunity to escape the increasing repression in the Soviet Union. Because the Soviet government was at that time anxious to win the recognition of the United States, it was more generous in granting exit visas than it would ever be again, and Miss Rand left the U.S.S.R. without difficulty, never to return.

Miss Rand has recalled that tears streamed down her eyes when, early in 1926, the ship that brought her to America entered New York harbor and she first saw the Manhattan skyline, which seemed to her "the symbol of achievement." "I saw it [America] then as the freest country in the world, the country of the individual," she told Joyce Gabriel in an interview published in the White Plains, New York *Reporter Dispatch* (March 7, 1973). "It is still that, despite all of the modern intellectuals' attempts to destroy it. It is the country of achievement." Observing "one skyscraper that stood out ablaze like the finger of God," she "made a mental note that some day [she] would write a novel with the skyscraper as a theme." That novel would be *The Fountainhead.*

After spending a few months with her relatives in Chicago, Miss Rand moved on to Hollywood, where she worked as an extra and wardrobe girl at RKO Pictures while developing the fluency in English necessary for screenwriting. She finally sold a scenario, "Red Pawn," about a brave wife who rescues her husband from a Soviet labor camp, to Universal Pictures in 1932. The movie was never produced, but the $1,500 she received for the script enabled her to quit her job at RKO in order to devote herself to writing. Thereafter, whenever the money she made by writing ran out, she took only such jobs as could be held temporarily and would leave her free to write in her spare time. In Hollywood she married Frank O'Connor, an actor and painter not to be confused with the writer of the same name, in 1929, and became an American citizen, in 1931.

In 1933 Miss Rand completed her first play, *Penthouse Legend,* a work of what she called "romantic symbolism" in the guise of courtroom drama, about the trial of one Karen Andre for the murder of her employer and lover, Bjorne Faulkner. The defense argues for the culpability of Faulkner's father-in-law, who, with Faulkner's wife, represents a servile and power-hungry "sense of life" that contrasts fundamentally with the attitude of audacious independence represented by Miss Andre and Faulkner. The jury for the trial is drawn from the audience, and there are two endings, to accommodate a verdict either for or against Miss Andre. Following its premiere under the title *Woman on Trial* in Hollywood, in 1934, the play was produced on Broadway, during the 1935-36 season. The Broadway version, titled *Night of January 16,* was a fair commercial success and went on to become a standard in the stock and amateur repertories. It was, however, an embarrassment to the author, and she disowns it, because rewriting by others turned it from a "sense-of-life play," as she has explained, into "a police melodrama," replete with detective mystery gimmicks. The Paramount film version of *Night of January 16* (1941) was "another horror story," for her and she was gratified when *Penthouse Legend* was finally revived in its pristine form Off Broadway at the McAlpin Hotel Rooftop Theater during the 1972-73 season, even though many of the New York critics found the production tedious.

The theme of Miss Rand's fast-paced first novel, *We the Living* (Macmillan, 1936), set in the Soviet Union in the early 1920's, is, in her words, "the supreme value of a human life and the evil of the totalitarian state that claims the right to sacrifice it." The protagonist is Kara Argounova, a young aristocrat in love with Leo Kovalensky, who will die unless he gets medical attention and a rest cure, which authorities deny him, with the rhetorical question, "Why can't one aristocrat die in the face of the Union of Soviet Socialist Republics?" To save Leo's life, Kara gives herself to Andrei Taganov, a well-meaning agent of the secret police, who falls deeply in love with her and kills himself when he learns the truth about her relationship to him and Leo. In the climactic scene Kara tells Andrei, "How do you like it, Comrade Andrei Taganov of the All-Union Communist party? If you taught us that our life is nothing before that of the state —well, then, are you really suffering? If I brought you to the last hell of despair, well then, why don't you say that one's own life doesn't matter?"

Political differences aside, most critics were positive in their response to *We the Living,* and Maria Skariatine in the *Saturday Review of Literature* (April 18, 1936) testified that Miss Rand had "preserved in her pages a graphic story of what could happen and often did happen in Russia in 1922." The book sold only 3,000 copies in the United States originally, but the sales of reprints over the years total more than 500,000. *We the Living* was the basis for Miss Rand's play *The Unconquered,* which George Abbott staged unsuccessfully on Broadway in the 1939-40 season.

The setting of Miss Rand's novelette *Anthem* (Cassell, 1938) is a future totalitarian society reduced to primitive savagery by its collectivism, and its intransigent protagonist is a man who gradually rediscovers the word "I." A "defense of egoism in its real meaning" would be the "first purpose" of *The Fountainhead,* as the author wrote in her notes for that novel, which she researched partly through a stint without pay as a typist in the New York office of architect Eli Jacques Kahn in 1937. After rejection by twelve other publishers, *The Fountainhead,* 754 pages long, was published by Bobbs-Merrill in 1943.

The protagonist of *The Fountainhead* is Howard Roark, a stubbornly individualistic architectural genius who dynamites a housing project he has designed after bureaucrats adulterate the design. In the speech that he makes in his own defense during his trial for the dynamiting, Roark sums up his (and Miss Rand's) philosophy of history: "Civilization is the progress toward a society of privacy. The savage's whole existence is public, ruled by the laws of the tribe. . . . Now, in our age, collectivism, the rule of the second-hander and second-rater, the ancient monster, has broken loose and is running amuck. . . . It has swallowed most of Europe. It is engulfing our country. . . . We are approaching a world in which I cannot permit myself to live." Ultimately triumphant, Roark is seen at the end of the book on a high girder of his newest skyscraper, towering over the landscape.

Many of the initial reviews of *The Fountainhead* were cautiously laudatory in the face of an unconventional talent, but Lorine Pruette in the New York *Times Book Review* (May 16, 1943) went so far as to compare *The Fountainhead* to *The Magic Mountain* and *The Master Builder* and to hail Miss Rand as "a writer of great power," with "a subtle and ingenious mind and the capacity of writing brilliantly, beautifully, bitterly." Commercially, *The Fountainhead* became what is known in the trade as a classic cult book, selling slowly at first, making its way up the sales charts by word of mouth. Sales picked up noticeably beginning in the autumn of 1943, and the book made the national best-seller lists twenty-six times during 1945. The screen version—written by Miss Rand, starring Gary Cooper, and released by Warner Brothers in 1949—while widely panned by critics as "pretentious" and "scrambled," served to bring a renewed readership to the book.

While Miss Rand was writing *The Fountainhead* in the late 1930's and early 1940's, she and her husband lived in New York City. They moved back to California when Paramount contracted for *The Fountainhead*, in 1945. In addition to the screenplay for *The Fountainhead*, Miss Rand worked on the Paramount films *Love Letters* (1945) and *You Came Along* (1945). After leaving Paramount, she was under contract to Hal Wallis Productions until 1951, when the O'Connors returned to New York City.

The Fountainhead was "only an overture" to *Atlas Shrugged*, as Miss Rand pointed out when the latter novel was published by Random House in 1957. "To all the readers who asked me many questions about the wider application of its [*The Fountainhead*'s] ideas, "I want to say I am answering those questions in the present novel." *Atlas Shrugged* is a mammoth, 1,168 page apocalyptic parable previsioning a time when collectivism has sunk most of the world, with its "people's states," into a new Dark Ages. The United States is on the verge of the same fate, intellectually and morally bankrupt and economically depressed because of an inverted, "altruistic" value system promoted by "the Attilas" and "the Witch Doctors," the "neo-mystics of muscle" (the statists) and the "neo-mystics of spirit" (the religionists). In that system, self-sacrificing clods and useless parasites are held in respect, while the creative individuals of achievement and self-esteem, "the producers," are scorned and penalized.

One of the producers, John Galt, a titan among physicists, decides it is time for "the Atlases," the "men who have carried the world on their shoulders," to "stop supporting [their] destroyers"—to shrug. Calling the world's first "strike of the men of the mind," he retreats with other "producers" to a secret mountain citadel in Colorado. There they remain until, in their absence, industry and trade grind to a halt and the collectivist social system collapses. "The road is cleared. We are going back to the world," says Galt, as the elite band re-emerges and he, raising "his hand over the desolate earth . . . trace[s] in space the sign of the dollar."

Not surprisingly, *Atlas Shrugged*, with its jeremiads challenging, as Miss Rand acknowledged, "the cultural tradition of two-and-a-half thousand years," was received less hospitably than *The Fountainhead* by most critics, conservative as well as liberal. It was an immediate bestseller, however, and it became the bible of the Objectivist movement, with headquarters in the Nathaniel Branden Institute in New York City and study groups (which bought tapes of Miss Rand and Branden's lectures) in sixteen other cities. The institute claimed more than 25,000 "graduates" by 1968, when Branden closed the operation, after a falling out with Miss Rand. Among the graduates were Alan Greenspan, who became the top economic consultant to Presidents Nixon and Ford, and Leonard Peikoff, a philosophy professor whom Miss Rand has designated her intellectual heir.

From the beginning of the movement, Miss Rand was a visiting lecturer on Objectivism at Yale, Columbia, Harvard, and many other universities. Early on, she fashioned a painstakingly worded summary of the Objectivist creed: "In opposition to the neo-mystics who preach that reality is unknowable, that reason is impotent, that morality is a matter of faith and force, with self-sacrifice as its standard and the collectivist dictatorship as its goal—objectivism holds that reality exists as an objective absolute; that reason is man's means of perceiving it, that morality is a rational science, with man's life as its standard, self-interest as its motor, individual happiness as its goal, and a free society as its consequence."

For *The New Intellectual: The Philosophy of Ayn Rand* (Random House, 1961), comprising philosophical excerpts from her novels, was introduced with an original essay by Miss Rand applying Objectivism to epistemology, a subject that she reprised in *Introduction to Objectivist Epistemology* (The Objectivist Inc., 1967). Miss Rand began publishing the *Objectivist Newsletter* in 1962, and she continued publishing it, through two name changes (the *Objectivist* and the *Ayn Rand Letter*), until 1976. Essays from the newsletter and elsewhere by her and her associates applying Objectivism to ethics, aesthetics, psychology, economics, politics, literature and current issues and trends were brought together in the volumes *The Virtue of Selfishness: A New Concept of Egoism* (New American Library, 1965), *Capitalism: The Unknown Ideal* (New American Library, 1966), *The Romantic Manifesto: A Philosophy of Literature* (World, 1969), and *The New Left: The Anti-Industrial Revolution* (New

American Library, 1971). In the last work mentioned, Miss Rand excoriated the New Left activists as "blatantly anti-rational" young "hoodlums." Other targets of her ire in the 1970's included Ralph Nader, the ecology movement, women's liberation, and even the libertarians of the New Right, thought to be her spiritual stepchildren, whom she called "anarchists," playing at politics "without philosophy or consistency." A new book by Miss Rand, *Philosophy; Who Needs It?* was scheduled for publication in November 1982, and she is currently working on an adaptation of *Atlas Shrugged* for a television miniseries.

A registered Republican, Miss Rand supported the Presidential candidacy of Barry Goldwater in 1964. Although she would still vote for Richard Nixon if he were again running against a "collectivist" like George McGovern, she views President Nixon as a "pragmatist" whose "real crime" was not knowing what to do with the mandate given him. She thought President Gerald R. Ford was an "honest defender of free enterprise," and she is on record as being opposed to Ronald Reagan because "since he denies the right to abortion, he cannot be a defender of any rights."

A short, squat woman with large luminous eyes and a rich Russian accent that belies her brilliant mastery of English, Ayn Rand assumes a formidable presence when arguing her cause, speaking with messianic authority and passion and transfixing potential challengers with a steely stare. Feeling that she has too often been misquoted and unfairly interpreted, she rarely grants interviews, does not participate in formal debates, and will appear on television talk shows only if she is guaranteed that she will be interviewed alone, will not be edited, and will not be confronted with quotations from her enemies. In private she reveals a sense of humor, although she is slow to laugh and has admitted she doesn't "know how to make small talk." Non-gregarious, a homebody, and a workaholic, she has lived alone in her Manhattan apartment since the death of her husband in 1979. She chain-smokes cigarettes, always with a cigarette holder, collects agates and stamps, listens to Rachmaninoff, and reads popular fiction, "the last remnant of romantic realism." Her favorite popular writer, she has said, is the early Mickey Spillane: "A true moralist. His characters are all black and white, never gray. Grays don't interest me." She once explained the philosophical basis for her own romanticizing of reality, to the end of "presenting the ideal man," by quoting John Galt: "Just as man's wealth is self-made, so is his soul self-made."

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Rawlings, Jerry (John)

June 22, 1947- Head, Provisional National Defense Council, Ghana. Address: c/o Provisional National Defense Council, Accra, Ghana

When Flight Lieutenant Jerry Rawlings seized power and became chief of state of Ghana on December 31, 1981, he was carrying out his third coup attempt in less than three years. Rawlings first led an uprising against the military regime of Frederick W. K. Akuffo in May 1979, but the attempt failed, and he was jailed. A month later, on June 4, his followers freed him, toppled Akuffo, and installed Rawlings as head of an Armed Forces Revolutionary Council. The thirty-two-year-old Air Force officer then surprised everyone by allowing civilian elections to take place as scheduled just weeks after the coup, and by turning over power to the winner, Dr. Hilla Limann, in September 1979. But the flamboyant, charismatic, and hugely popular Rawlings chafed at his loss of power, and after two years of political skirmishing with Limann, whom he repeatedly accused of perpetuating the corruption and inefficiency of the military regime, he struck again, naming himself chairman of a new Provisional National Defense Council.

Rawlings seems motivated by a messianic hatred of the corruption that has contributed to the ruination of Ghana's once-promising economy; beyond that, his political program consists of an ill-defined but left-leaning populism that is much influenced by Libya's strongman, Colonel Muammar el-Qaddafi. "What right do Western countries have to call me a Socialist, a Capitalist, a Communist?" he demanded during his restive interlude out of power. "I didn't understand these terms when

I was in power, and I do not today. Until we can establish what is good and bad inside ourselves let us forget about Capitalism and Communism. What we must do is to rebuild our moral fiber, and to do that we must find a way of ruling ourselves." Since his coup Rawlings has suspended Ghana's constitution, banned all political parties, reportedly executed dozens of adherents to the old regime, imposed stringent controls on the freedom of foreigners to do business in Ghana, and promised sweeping revisions in the country's judicial and internal security systems.

Jerry John Rawlings was born on June 22, 1947 in Accra, the capital of the British colony then known as the Gold Coast. He is the son of a Scottish father who was a retail chemist in Accra, and a Ghanaian mother of the minority Ewe tribe. Very little is known of Rawlings' youth, largely because in interviews he habitually evades questions about his background and upbringing. The turbulent years in which he grew up in Ghana were at first inspiring, but ultimately disillusioning. On March 6, 1957 the country was the first Black African nation to gain its independence from Great Britain. Its leader, Kwame Nkrumah, was an internationally respected figure in the African anticolonial movement, and Ghana, as the world's leading exporter of cocoa, was one of Africa's most prosperous nations, with a relatively well-educated and politically sophisticated middle class. But Nkrumah's rule became increasingly dictatorial, erratic, and self-serving, and when he was overthrown in 1966 in a military coup led by General A. A. Afrifa, there was widespread public jubilation.

In 1969 Afrifa gave way to a democratically elected civilian regime led by Kofia Busia, who favored a free-market economic approach in contrast to Nkrumah's quasi-socialism. But after three years Busia was ousted, again by the military, this time led by General Ignatius Acheampong. All those regimes were marked by rapacious corruption among its governing and commercial elites, and all were incapable of fashioning any coherent economic program to halt Ghana's decline.

Through those stormy years Jerry Rawlings was making a name in the military, which, as in many Third World countries, offered both a secure career and the possibility of pursuing political ambitions. He was educated at Achimoto College in Accra, Ghana's leading secondary school, and then entered the military academy at Teshie. He was commissioned as a second lieutenant in 1969. Proving himself to be a crack pilot, he volunteered for one of the most dangerous assignments: the 4th Squadron of jet fighters, which had a 50 percent fatality rate in training. According to the New York Times (January 4, 1982), he won "many trophies for aerobatics," and in 1978 he rose to the rank of flight lieutenant.

While thus proving his mettle in military service, Rawlings was also developing a passion for politics. He was appalled by the way senior military officers flagrantly amassed wealth, and by the tight control over the economy exercised by a small upper class of businessmen and traders, most of them Lebanese. In 1978 the notoriously corrupt General Acheampong was overthrown by General Akuffo, and arrangements were made for elections that would return the country to civilian rule. But Rawlings was worried that after the voting those responsible for mismanaging and ruining the country would be allowed to retire and batten on their spoils. Consequently, on May 15, 1979 he and thirteen junior officers who were his colleagues tried to oust the Akuffo coterie but failed.

Completely unknown to most Ghanaians at the time of his first coup attempt, Rawlings ironically won his first public following while in jail. Akuffo made the mistake of holding a public court martial, and Rawlings took advantage of his appearances to make scathing attacks on the corruption and ineptitude of the regime. His speech caught the mood of bitter discontent then prevailing in Ghana, and he was soon being applauded at each hearing. But Rawlings was still largely an unknown quantity when, on June 4, he was freed from prison by a group of junior officers. After a brief but bloody struggle, they seized power in Accra. According to *Time* (June 18, 1979), many Ghanaians first learned of the coup when Rawlings buzzed the city and villages as far as 400 miles away in his low-flying jet fighter. In his radio broadcast anouncing the coup, Rawlings promised that the election would take place as scheduled on June 18, but added that Ghana would go "the Ethiopian way," which was taken to mean that it would follow the Marxist orientation of the regime headed by Colonel Mengistu Haile Marian following the fall of Haile Selassie.

To the astonishment of Ghanaians and international observers alike, Rawlings moved rapidly to keep his promises. Shortly after the coup he reaffirmed his commitment to the elections, but announced that a return to civilian rule would be postponed until October 1 to allow for a "housecleaning." What he meant by that expression became obvious on June 16, when General Acheampong and another general were executed by firing squad after being convicted by a secret tribunal of squandering government funds. Ten days later two other former heads of state, generals Akuffo and Afrifa, were executed along with a former chief of the defense staff and two former ministers, all for "economic sabotage" and amassing wealth by abuse of power. Such violence against former rulers was unprecedented in Ghana, where previous takeovers had been bloodless, and by the end of June, under heavy international pressure, Rawlings was forced to announce that no more executions would take place. His draconian measures also extended to the commercial elite. Prices for basic goods were ordered reduced to "controlled" levels, and merchants caught selling at the old prices were publicly flogged. Rawlings' excoriation and punishment of the Lebanese community in Ghana caused half of its members to leave the country by the end of July.

There was considerable speculation that Rawlings, as a political neophyte and as the most moderate of the fifteen-man Armed Forces Revolutionary Council, would be outmaneuvered by his hard-line colleagues and prevented from turning the government over to civilians. But the elections took place as scheduled on June 18, and in a runoff election on July 10, Dr. Hilla Limann of the left-of-center People's National Party was elected President. In the face of continued skepticism, Rawlings insisted that even if the Revolutionary Council had not finished its purge by October 1, it would relinquish power. "We can only hope that we would have laid the foundation that would make it possible for the incoming government to continue, to see the necessity of having to continue the cleanup," he assured Carey Winfrey of the New York *Times* (July 30, 1979), and he made his word good a week early, on September 24, when Limann was inaugurated. In a speech at the ceremony Rawlings warned, looking directly at Limann: "If people in power use their offices to pursue self-interest, they will be resisted and unseated, no matter how unshakable their oppression may seem to be. . . . We have every confidence that we shall never regret our decision to go back to the barracks."

Limann took office in extremely difficult political and economic circumstances. The country of eleven million inhabitants was near bankruptcy, with a crushing foreign debt of $1.3 billion, cocoa production at a twenty-year low, inflation running at 80 percent, and with industry operating at about 25 percent of capacity because of an acute shortage of spare parts. Moreover, Limann was far from being a well-known figure capable of mobilizing strong popular support; rather he was a cautious and uninspiring intellectual who took over in the shadow of Rawlings, who was now regarded throughout Ghana as a national hero. And Rawlings, who appeared to regret his "decision to go back to the barracks," did not make Limann's task any easier. He soon began criticizing the new administration for moving too slowly, while the government, for its part, began to circulate rumors impugning Rawlings' judgment and integrity. Rawlings' colleagues in the coup and on the Armed Forces Revolutionary Council were dispatched to posts abroad, and on November 27 Rawlings was "retired" from the Air Force on the grounds that a former head of state should not return to service as a junior officer. Instead, he was appointed to the largely ceremonial Council of Elders.

Rawlings' reaction to his "retirement" was to plunge full-time into politics. His bungalow in Accra became an unofficial headquarters of the opposition, where dozens of people visited him every day to plead their cases. He worked in neighborhood projects, such as cleanup campaigns, legal aid and health clinics, and traveled all over the country, denouncing the "incompetence" of the government at public rallies that drew crowds larger than Limann's. In an interview with Pranay Gupte of the New York *Times* (April 9, 1980), Rawlings said: "What is going on in Ghana these days appears to be an attempt to reimpose the corrupt old order; it is a betrayal of the June 4 spirit, and that is where the danger lies. Limann doesn't even see that he is under very strong probation; he even feels insulted to be told that he is on probation. This is not a threat directed at him. This is simply to say that the ability of the ordinary Ghanaian to act was reactivated by our June 4 revolt and that the Ghanaians will no longer be suppressed."

Through 1980 and 1981 Rawlings and Limann continued their skirmishes, but neither one gained a decisive upper hand. In November 1980 Rawlings was arrested and briefly imprisoned on suspicion of planning a coup. After an initial period of directionless government, Limann gained firmer control of his party in early 1980 and took some measures that strengthened the economy. An austerity campaign allowed him to pay off enough of the foreign debt to make Ghana again eligible for foreign credit, but falling prices for cocoa offset some of the gains, and he refused to carry out the drastic devaluation of the Ghanaian currency that the International Monetary Fund demanded as a condition for large-scale support. Thus the economy did not improve enough to earn him widespread political backing, and by late 1981 inflation was over 100 percent annually, and factory utilization down below 20 percent. Meanwhile, Rawlings kept up his campaign of speeches and travel, including a trip to Cuba and at least two trips to Libya for consultation with Qaddafi, constantly blaming Limann for rising unemployment, scant stocks of consumer goods, and corruption. He also maintained close ties to his colleagues who had remained in the armed forces. Reflecting on his 112 days in power, he made an ominous statement to Alan Stewart of the Manchester *Guardian* (January 2, 1982): "What I regret most is not having had a clearer understanding of the system. I thought it was just a question of getting rid of the rottenness. I did not realize that the return to democracy would permit those same corrupt forces to retain their hold on Ghanaian life. We have not transferred power through the ballot box. We have just exchanged administrations around members of the same elite. I will admit to naiveté when the AFRC was in power. I am less naive now."

It thus came as no surprise when Rawlings led the coup on December 31, 1981 that toppled Limann after some fighting in Accra. In a passionate radio speech announcing the coup, Rawlings contended that Limann had taken Ghana "down to total economic ruin," and called the president and his ministers "a pack of criminals who bled Ghana to the bone." He added: "I ask for nothing less than a revolution—something that will transform the social and economic order of this country. I'm not here to impose myself. Far from it. We ask for nothing more than proper democracy after two years of nothing but repression." The seven-man Provisional National Defense Council, which included a priest and a radical student leader as well as military men, promptly suspended the constitution, banned political parties, dissolved parliament, and imposed a dusk-to-dawn curfew.

Rawlings' first weeks in office somewhat resembled those that followed his first coup, with the notable difference that he did not promise a quick return to civilian rule, but instead declared that his military regime would rule "as long as necessary." As before, soldiers tried to force the retail merchants in Ghana's markets to lower their prices by ruining stalls and destroying merchandise. On January 4 the government sharply limited cash withdrawals from banks, and announced that "all non-Ghanaians" would be barred from commerce involving the country's three main products: cocoa, coffee, and groundnuts. A sixteen-member civilian cabinet was appointed on January 22. Hundreds of officials and others identified with the Limann administration were arrested, and *Le Monde* (February 14, 1982) reported that "several score military personnel have been executed for refusing to support the December 31 coup." Hundreds of civilians were also reported to have died.

Although Rawlings appeared to have no well-formulated program for restoring the Ghanaian economy and political system, his rhetoric was more sharply populist and anti-Western than ever, and he promised his nation the most radical regime it had ever seen. He pledged sweeping changes in the judicial system, including "people's tribunals" and a new legal code, the "People's National Defense Laws." He ordered the formation of workers' councils to oversee factories, and "people's defense committees" to run neighborhoods, closed the University of Ghana in Accra, and ordered its students and faculty to move to the country in "task forces" to assist agricultural production. Observers noted resemblances between some of those measures and the reforms carried out by Qaddafi in Libya, a country Rawlings has called "a revolutionary dream." There were widespread reports that Qaddafi had helped to finance Rawlings' activities in opposition, including the coup. The cordial feelings between the two leaders were confirmed when Rawlings reinstated diplomatic relations with Libya, which had been broken by Limann.

Jerry Rawlings, known affectionately as "J.J." to his countrymen, is a tall, thin man with piercing eyes, a broad smile, and what one writer has called "almost movie-star good looks." Married, he lives in Accra with his wife and two young children. In public Rawlings accentuates his dashing appearance by wearing his Air Force uniform, and his leisure activities are appropriately daredevil: boxing, car racing, polo, acrobatics, and marksmanship. Pranay Gupte wrote of him in the New York *Times* (January 4, 1982): "The rhetorical flourishes that Mr. Rawlings displays in public are duplicated in his private conversations. Few of his friends can cite instances of his humor; they say he possesses virtually no ability to laugh at himself. Mr. Rawlings . . . is a man whose speech and manner are so intense that his face and body are often tight with tension." He is fond of quoting Winston Churchill and Franz Fanon in his speeches, and clearly much of his political appeal arises from his aura of almost mystical incorruptibility, and his tendency to see himself, as Alan Stewart put it in the Manchester *Guardian* (January 2, 1982), ". . . as the repository of the Ghanaian national conscience, a charismatic figurehead who will release the natural talents of his people by the removal of the corrupt middle class elite and the imposition of 'natural, popular justice.' " Rawlings himself places great faith in the "mobilization" of the masses once the proper institutions of popular democracy have been created in Ghana. During his years out of power, he complained to Ray Moseley of the Chicago *Tribune* (May 8, 1980) that the Limann administration was squandering the opportunities raised by the June 4 coup: "We created the momentum to tackle problems. The people are poised: they want to be managed, to be given direction. But we are not being mobilized to do anything. We are talking about self-reliance. Let's get on with it."

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Reagan, Nancy (rā′gən)

July 6, 1921(?)- Wife of the President of the United States. Address: The White House, 1600 Pennsylvania Ave., Washington, D.C. 20500

Since the inauguration of President Ronald Reagan on January 20, 1981, Nancy Reagan has fulfilled the public role demanded of the wife of the President of the United States with a personal style and set of priorities that have generated at least as much polarization of approval and criticism as that accorded any recent First Lady. During her first year in the White House she lived up to the expectations of journalists who had predicted that because of her flair for the chic that she brought from California perhaps her most immediate achieve-

Nancy Reagan

ment would be to invigorate and glamorize Washington's social scene. But when asked how she wanted to be remembered as First Lady, Nancy Reagan replied, as quoted in the Chicago *Tribune* (January 17, 1982), "I want to increase public awareness and concern for the tragedy of youth abuse of drugs and alcohol. I want to make the Foster Grandparent Program known across the country. If I can make a difference in these areas, I will be happy."

Anne Frances Robbins, who was nicknamed Nancy in infancy, was born in Manhattan, New York, the only child of Kenneth and Edith (Luckett) Robbins. Although her birthday is officially given as July 6, 1923, in her high school and college records the year of birth appears as 1921. Her father, originally from Pittsfield, Massachusetts, worked in New Jersey as a used-car salesman. Her mother was an actress who had left Petersburg, Virginia for a career on the stage, which included appearances in New York with George M. Cohan and Spencer Tracy. She chose the famous actress Alla Nazimova to be her daughter's godmother. After Nancy's birth, her father, who had never visited the hospital, was separated from his wife and later divorced.

Obliged to tour in plays to support herself and her daughter, Edith Luckett entrusted her sister, Virginia Galbraith, whose home was in Bethesda, Maryland, with the care of Nancy from the age of two. During her unsettled and insecure childhood Nancy looked forward to the times when her mother's prolonged engagements on Broadway made it possible for them to stay together. Her mother's circle of friends consisted mainly of theatre people—ZaSu Pitts, Joshua Logan, Colleen Moore, and Walter Huston, among others—but she also came to meet the prominent Chicago neurosurgeon Dr. Loyal Davis, professor of surgery at Northwestern University and attending surgeon at Passavant Memorial Hospital. Their marriage on May 21, 1929 meant the beginning of a new life for Nancy Robbins as part of an affluent Presbyterian family residing on Lake Shore Drive. Gradually growing closer to her mother's husband, she came to respect and love him as "strict but fair." At fourteen she was legally adopted, becoming Nancy Davis. She has a younger brother, Dr. Richard A. Davis, a Philadelphia neurosurgeon. Dr. Loyal Davis' ultraconservative views are believed to have influenced his daughter's life decisively.

Nancy Davis attended Girls' Latin School in Chicago, where she played on the hockey team and was a leader in student government. Also taking part in school dramatics, in 1939 she had the lead in the senior play, *First Lady*. As a student at Smith College, she majored in drama and gained acting experience in summer stock. In January 1940 she made her debut at Chicago's Casino Club. After graduating from Smith with the B.A. degree in 1943, she returned to Chicago to stay with her mother while her father was serving with the United States Army in Europe. She worked in Marshall Field's department store and in a hospital as a nurse's aide.

With the encouragement of her mother and the help of ZaSu Pitts, in the mid-1940's Nancy Davis landed her first professional role in the touring company of the play *Ramshackle Inn*. In 1946 she was cast as Si-Tchun in *Lute Song*, a love story based on a Chinese classic. Starring Mary Martin and Yul Brynner, that "oriental drama with music" ran for several months on Broadway at the Plymouth Theater and was probably the highlight of Nancy Davis' stage career. On tour or in summer theatre she also appeared in *The Late Christopher Bean* and *Cordelia* before a film scout from MGM spotted her in a television play and offered her a screen test. Her family's theatre connections again gave her a boost. Spencer Tracy helped to arrange that the test be conducted under favorable conditions, with the result that in the summer of 1949 she signed a seven-year beginner's contract with MGM.

Moviegoers first saw Nancy Davis later in 1949 as the docile daughter in *The Doctor and the Girl*, with Glenn Ford and Janet Leigh. Early the following year she appeared in the lavishly produced melodrama *East Side, West Side*, which starred Barbara Stanwyck. Although the film was not released until 1950, she actually made her screen debut in *Shadow on the Wall*, playing Dr. Caroline Canford. Of her performance, A. H. Weiler of the New York *Times* (May 19, 1950) wrote, "Nancy Davis is beautiful and convincing as the serious psychiatrist." Lloyd Shearer praised her "good, solid acting" in his review in the New York *Herald Tribune* (June 25, 1950) of *The Next Voice You Hear* (1950), which featured her as a pregnant housewife. Her portrayal in *Night into Morning* (1951) of a compassionate friend who understands the nature of bereavement won additional gratifying notices. The eleven movies in which she performed also included *It's a Big Country* (1952), *Talk About a Stranger* (1952), *Donovan's Brain* (United Artists, 1953), and *Crash Landing* (Columbia, 1958).

Meanwhile, a year or so after she had arrived in Hollywood, the name Nancy Davis turned up on a list of Communist sympathizers. Knowing there must be an error, she sought help from Mervin LeRoy, who had directed her in *East Side, West Side*. He referred the problem to Ronald Reagan, at that time president of the Screen Actors Guild, who discovered that there was indeed another actress of the same name with whom she had been confused. At a meeting arranged by LeRoy, Reagan explained the mix-up to Nancy Davis and began a courtship that led to their marriage on March 4, 1952. To avoid reporters and flashbulbs, they opted for a simple ceremony at the Little Brown Church in the San Fernando Valley, with William and Ardis Holden as best man and matron of honor. They honeymooned in Phoenix, Arizona, where the bride's parents were vacationing.

In the next to the last of Nancy Reagan's films, *Hellcats of the Navy* (Columbia, 1957), Ronald Reagan starred as the commanding officer of a submarine in World War II and she played a Navy nurse engaged to him. Because good film parts were becoming scarce for Reagan, in 1954 he had signed a contract to host the weekly dramatic anthology *General Electric Theater* on television and to travel around the country representing General Electric at its plants and at conventions. Nancy Reagan starred with her husband in one of the TV plays, "Money and the Minister," but for the most part, as her mother had done, she gave up acting to be a homemaker.

"I never was really a career girl," Nancy Reagan told Wanda McDaniel, who interviewed her for a series of articles appearing in the Los Angeles *Herald Examiner* in November 1980. "I majored in drama at Smith and I became an actress because I didn't want to go back to Chicago and lead the life of a post-debutante. I wanted to do something until I found the man I wanted to marry." A daughter, Patricia Ann, had been born to the Reagans in late October 1954, and a son, Ronald Prescott, was born in May 1958. They were living in Pacific Palisades, California, in a home they built on a hill overlooking both city and ocean, and spent weekends at their ranch near Lake Malibu. They attended the Bel Air Presbyterian Church.

As he traveled around the country for General Electric, Reagan often made speeches protesting the growth of government. He began to realize that his views were more attuned to the Republican party than to the Democratic, to which he had always belonged. Over the years there have been press reports that Nancy Reagan was influential in her husband's political shift to the right, but both deny that supposition. Reagan began campaigning for Republican candidates in 1960 and officially changed parties in 1962. By 1966 he had been persuaded to run for Governor of California, and Nancy Reagan had found herself in a new role as campaigner. Disliking speechmaking but wanting to be of help, she discovered a format that was to be useful for years to come. Her campaign appearances for Ronald Reagan took the form of question-and-answer sessions.

When Ronald Reagan was elected governor in November 1966, the family moved to Sacramento, where Nancy Reagan's style soon came to media attention. One of her early acts as First Lady of California was to redecorate the governor's office. "It seemed to me that the offices of the governor should reflect the dignity of the position and the greatness of our state," she wrote in her autobiography, *Nancy* (Morrow, 1980), on which she collaborated with Bill Libby. The governor's residence, an old Victorian mansion on what had become a busy thoroughfare, she found to be gloomy as well as dangerous as a fire hazard. The Reagans preferred to live in a twelve-room Tudor-style house in a residential neighborhood on which they paid the $2,500 per month rent from their own funds. In regard to a projected governor's mansion in the suburbs, Nancy Reagan expressed the hope that a residence in traditional California-Spanish style could be built with money raised by private subscription.

During her eight years in Sacramento, Nancy Reagan's penchant for elegance fascinated the press. An article in *Life* (May 19, 1967), for example, described her as "a walking showcase for California fashion designers" and reported that her Los Angeles hairdresser flew to Sacramento to keep her hair in shape for important events. Her adjustment to political life sometimes proved difficult. Reporters liked to dwell on what they eventually came to call "The Gaze." In an interview with Susan Granger for *Redbook Magazine* (July 1981) she recalled, "My first taste of political sniping came when people said that my watching my husband when he spoke was an act. Well, first of all, I think it's only polite to look at the person who's speaking. Besides, I can't really digest what someone is saying unless I look directly at him or her. I've often wondered what those same people would have said if I'd been looking at my plate or counting the house!"

As the wife of California's governor, Mrs. Reagan spent considerable time visiting wounded veterans of the Vietnam war. She wrote a syndicated column on prisoners of war in Vietnam and servicemen missing in action and their families, the salary from which she donated to the National League of Families of American Prisoners and Missing in Action in Southeast Asia. Beginning in 1967 she also regularly visited hospitals and homes for older men and women and schools and other centers for handicapped children. On those visits she was greatly impressed by the Foster Grandparent Program, which brings older persons into contact with children who need their care because of special problems. The expansion of the program in California and elsewhere as a part of ACTION became one of her chief concerns.

On completion of Reagan's second four-year gubernatorial term, he and his wife returned to their home in Pacific Palisades and devoted some of their time and their own energy to fixing up the old adobe house on their 680-acre ranch near Santa Barbara, Rancho del Cielo, which they bought in 1974. (They had sold the Lake Malibu ranch shortly before Reagan was elected governor.) A long period of the quiet life of homemaker evaded Nancy Reagan, however. Her husband had gone to the 1968 Republican National Convention as a favorite son candidate for President and by 1976 had become convinced that he should make a serious bid for the office. Accompanying him on the campaign trail, Nancy Reagan supported his effort through question-and-answer sessions. Reagan lost the nomination in 1976 to Gerald R. Ford, but campaigned for Ford and other Republicans during the ensuing contest and kept in the public eye afterward through continued travel, newspaper columns, and radio commentary. Far from dropping out of sight herself, in 1977 Mrs. Reagan was made honorary chairman of Aid to Adoption of Special Kids and was named one of the ten most admired American women by readers of *Good Housekeeping Magazine*.

Throughout Reagan's 1980 race for the Presidency, Nancy Reagan was often seen on television by her husband's side at rallies, receptions, and dinners—invariably cool, impeccably groomed, and graciously smiling. Reporters for *Newsweek* (April 28, 1980) traveling with the Reagans concluded, "Nancy's political instincts and sense of timing are sometimes even sharper than Reagan's." After the election Garry Clifford of *People* magazine (November 17, 1980) appraised her performance as "flawless" and went on to say, "It is clear from the relentless strength Nancy showed in the long months of campaigning that she is far from uninvolved in the grittier, more basic stuff of politics. Indeed, the question asked among her campaign entourage was not if, but how much, she influenced her husband's policies."

Once she had arrived in Washington, however, Mrs. Reagan made it clear that she would by no means be so politically involved as her predecessor, Rosalynn Carter, who had sometimes sat in on Cabinet meetings. Since her priority, as before, was the well-being of her husband, Mrs. Reagan, who has called herself "a nester" and "a frustrated interior decorator," directed her first efforts to the refurbishing of the family quarters of the White House. Instead of using the government allotment of $50,000, she solicited private contributions that totaled over $800,000, out of which she spent some $700,000, mainly on the second- and third-floor living quarters. That expenditure reinforced the negative publicity that had befallen the First Lady earlier in 1981 when her Inaugural wardrobe was reported to have cost $25,000. Her explanation that the James Galanos ballgown would be given to the Smithsonian Institution for posterity did not conciliate political foes and others who charged her with extravagance at a time that the Republican Administration was calling for reductions in federally funded social programs. Compounding the controversy, in September 1981 she disclosed that she would spend a donated $209,508 for new White House china costing nearly $1,000 a place setting.

Although a *Newsweek* poll in late 1981 showed that 57 percent of the Americans interviewed approved of Nancy Reagan's conduct as First Lady, 62 percent felt that she was too intent on style and elegance at a time of economic recession. Nevertheless, she acquired countless admirers and supporters who agreed with her view that the White House "should be something very special" and sympathized with her desire to set standards of excellence. Many Americans, moreover, were delighted with the polish that the Reagans brought to the social life of the nation's capital— a regard for sophistication and glamour, lavish entertaining, formal state dinners, high-fashion clothes, jewelry, and floral arrangements.

"Last year was a lost year—it was not the happiest year of my life," Nancy Reagan said in a press interview in early 1982, referring in part to her reaction to the attempted assassination of President Reagan in March 1981 and her failure to make as much progress as she had hoped on "special projects" that she had wanted to undertake as First Lady. She had, however, continued to sponsor the Foster Grandparent Program, to urge its expansion throughout the nation and its extension to teenagers. During 1981 she signed a contract with the Bobbs-Merrill Company for "To Love a Child," to be published in the fall of 1982. The book presents twelve accounts of the relationship between foster grandparents and grandchildren who took part in the program. Nancy Reagan provided an introduction to the book and forewords to the individual sections. Proceeds from both the book and a recording of a song with the same title sung by Frank Sinatra will be donated to the Foster Grandparent Program. Like some of the First Ladies preceding her, she has also shown an interest in cultural activities, taking on the tasks in September 1982 of honorary chairman of the newly formed President's Committee on the Arts and Humanities.

Another cause that has occupied Nancy Reagan as First Lady concerns drug abuse among young people. As part of her attempt to focus public attention on the problem, in 1981 she visited two drug rehabilitation centers—Phoenix House in New York City and Second Genesis in Upper Marlboro, Maryland —and addressed a meeting at the White House of the National Federation of Parents for Drug Free Youth. In February 1982 she toured several drug prevention and treatment facilities in Florida and Texas to talk with teenagers and others participating in the programs. Later in the month she discussed private funding and other aspects of anti-drug-abuse efforts at a luncheon she gave for governors' wives during the annual meeting in Washington of the National Governors Association. She also took part in the White House Conference on Drug Use and Families held in March 1982.

Nancy Reagan's belief that the breakdown of the family is related to the problem of increasing juvenile drug abuse ties in with the value she puts on traditional family life. She objects to premarital sex, easy divorce, abortion, and permissive child rearing. When asked about the opposition she shared with her husband to the Equal Rights Amendment, she replied, as reported in *Newsweek* (April 1980), "I wish people would say what we're for instead of just what we're against. We're for equal rights, equal pay and equal opportunity. We just believe in doing it by statute." She is also for the death penalty and against gun control.

In 1980 Nancy Reagan topped the list of the world's ten best-dressed women, as announced in Paris by French and Italian couture syndicates. She is also a permanent member of the Hall of Fame of the Ten Best-Dressed Women in the United States. Standing five feet four and a half inches tall and weighing about 110, she wears her size-six clothes to their advantage. Her eyes are hazel and her hair is honey-colored. Riding her exercise bicycle helps her to keep her figure trim; so does her admitted propensity to worry. Red is her favorite color, as is evident in her choice of clothes and interior decoration and also in the Freesias and other flowers that she favors.

Neither of Nancy and Ronald Reagan's children lives at the White House. Using the name Patti Davis, Patricia Ann Reagan works as an actress in California; their son, Ron Reagan, is a member of the New York-based Joffrey II dance company. Ronald Reagan has two older children, Maureen and Michael, who is adopted, from his marriage to Jane Wyman, which ended in divorce in 1949. As quoted in *People's Almanac* (1981), Michael Reagan remarked in 1980, "Nancy and Dad have had a very close relationship. You'd think they just got married yesterday." Because of a certain reserve and an insistence upon keeping the "core" of herself private, Nancy Reagan has sometimes given newsmen the impression of being standoffish. But in answer to a question from *Newsweek* correspondents, Ronald Reagan said in December 1981, "She's a warm and generous person. . . . How do you describe someone that makes your life like coming into a warm room?" The Reagans sold their Pacific Palisades home in January 1982, but they still return to California for vacations, at their secluded "Rancho del Cielo," where they enjoy horseback riding together.

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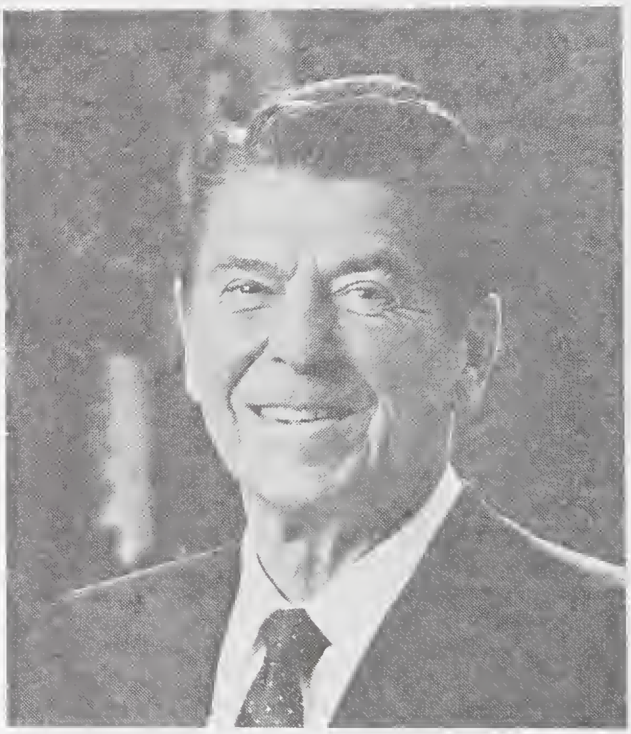

Reagan, Ronald (Wilson) (rā'gən)

Feb. 6, 1911- President of the United States. Address: The White House, 1600 Pennsylvania Ave., Washington, D.C. 20500

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1967.

Ronald Reagan, the personable former motion picture actor and Governor of California and for sixteen years the Republican party's great conservative Presidential hope, finally reached the White House in January 1981 with what he regarded as a mandate for radical change. During his "honeymoon" with Congress, President Reagan signed into law budget and tax reduction legislation marking what he called "an end to excessive growth in government bureaucracy and government spending and government taxing." Later in his administration the economic realities of a recession and mounting government deficits forced the President to modify his supply side tax policy.

While closing what he viewed as the military "window of vulnerability" vis-à-vis the Soviet Union, domestically Reagan accomplished only a fraction of what he set out to do. He has been excoriated not only by some Democrats as the destroyer of the social gains of half a century but also by right-wing fundamentalists in his own party as a traitor to the purity of their cause. For all that, he has redefined the perimeters of political discourse in the United States, so that the wiser and more adaptable among the liberal critics of his policies now acknowledge the desirability of economic freedom and incentive and of some decentralization of the functions accumulated by the federal government. As Lou Cannon observed in the epilogue to his candid, conscientious biography *Reagan* (1982), "He has set the agenda and, on most issues, outlined the priorities. . . . Whatever the judgment of historians, Reagan has made a difference."

Ronald Wilson Reagan, the ninth chief executive of the United States of Irish ancestry, is descended paternally from Michael and Catherine (Mulcahy) Reagan (originally O'Regan), Roman Catholic natives of County Tipperary, Ireland who settled on a farm in Illinois in 1858. Their grandson John Edward ("Jack") Reagan, an itinerant shoe salesman, married Nelle Wilson, a Protestant of Scots-English descent, in 1904. The first of Jack and Nelle Reagan's two sons, (John) Neil Reagan, born in 1909, was baptized a Catholic. The second, Ronald Wilson Reagan, born on February 6, 1911 in a flat above the general store where his father was working on Main Street in Tampico, Illinois, was raised in his mother's faith, the Christian Church, better known as the Disciples of Christ. Although Nelle Reagan displayed no favoritism in her treatment of her sons, she influenced Ronald more than Neil, giving him her happy outlook and encouraging his reading and memorizing abilities and his caricature drawing—all before he became of school age.

Jack Reagan was as strong in his unfulfilled business ambitions, his antipathy to religious, ethnic, and racial bigotry, and his Democratic political partisanship as he was weak in his tolerance of alcohol. As Ronald Reagan recounted in his autobiography, *Where's the Rest of Me?* (Duell, Sloan and Pearce, 1965), written with Richard G. Hubler, "the sharp odor of the speakeasy" on his father's breath left him with an aversion to hard liquor. Nelle Reagan, a theatre-lover and a do-gooder, gave dramatic readings in prisons and hospitals and never turned a mendicant away empty-handed. "My father's cynicism never made the slightest impression on her," Reagan recalled, "while I suspect her sweetness often undermined his practical view of the world. Neither she nor my father had [any schooling] but the elementary grades. No diploma was needed for kindness, in her opinion, just as my father believed energy and hard work were the only ingredients needed for success." The bedrock of Reagan's world view is the ruggedly individualistic, optimistic ethic of his parents, along with the general values ambient in his small-town Midwest boyhood, centered in home, family, and patriotism.

Reagan grew up in the succession of towns in northern rural Illinois where his father pursued his never-to-be-realized dream of striking it rich as an elegant shoe emporium proprietor. When Reagan was nine, the family settled in Dixon, Illinois. At Dixon High School, he played football and basketball, ran track, was president of the student body, and did his first acting. Summers, he worked as a lifeguard, and he continued doing so after matriculating at Eureka (Illinois) College, a small liberal arts college affiliated with the Christian Church. He supplemented his partial scholarship at Eureka with his earnings as a lifeguard, as a dishwasher at his fraternity house, Tau Kappa Epsilon, and as a college swimming coach.

The future President first ventured into politics when, as a freshman at Eureka, he was the spokesman for a strike committee that successfully protested an administration plan to reduce the curriculum for budgetary reasons. As he writes in his autobiography, it was on that occasion that he discovered "that an audience has a feel to it and, in the parlance of the theatre, that audience and I were together." Joining the student dramatic society, he won an award at Northwestern University's annual one-act play festival for his role in the Eureka troupe's production of Edna St. Vincent Millay's *Aria de Capo*, an antiwar drama congenial at the time to Reagan, who was, briefly, a pacifist of the isolationist variety then common in the Midwest. As in high school, at Eureka he played guard on the football team, was president of the student body, and, academically, his photographic memory enabled him to breeze through his classes with minimal last-minute cracking of books.

With the coming of the Depression, Jack Reagan lost, first, his partnership in a shoe store he had opened with borrowed money and then, on Christmas Eve 1931, his job as a traveling salesman. Without his father's knowledge, Ronald tided the family over financially from his own frugal pocket until his mother found work as a seamstress in a dress shop and his father took on odd jobs. In 1932 Jack Reagan went to work full time in the Presidential campaign of Democratic Presidential candidate Franklin Delano Roosevelt. The Depression was the most important influence in Reagan's young adult life. President Roosevelt, who took office in the darkest hour of the economic crisis, in March 1933, became his political hero, and the influence of Roosevelt's heroic populist rhetoric, memorized as Reagan sat listening to FDR's "Fireside Chats" on the radio, still marks his own speaking style.

Encouraged by his former high school drama teacher, B. J. Frazier, to "have a shot at . . . the field in which [he had] so much talent," Reagan decided to go into communications when he graduated from Eureka College with a B.A. degree in economics and sociology in June 1932. The following autumn he landed a temporary job broadcasting University of Iowa home football games over WOC, a small radio station in Davenport, Iowa, and early in 1933 he was hired as a staff sports announcer at WOC. Reagan's easy, warm conversational voice, his outstanding gift, was a natural for play-by-play ad-libbing, but his reading of a script, as required for commercials, was, in his own words, "just plain awful." He overcame that weakness by memorizing scripts and reciting them aloud until the delivery was spontaneous—a practice that would serve him in good stead as a political speechmaker. A few months after Reagan's arrival at WOC, the station was consolidated with its powerful big-sister station, WHO in Des Moines, which made "Dutch" Reagan's voice, announcing Chicago Cubs' baseball games, familiar to Cub fans throughout the Midwest. Dutch, the name he used as an announcer, was the nickname his father had given him when he was a baby.

The dream of Dutch Reagan the sportscaster was to become a Hollywood actor. That dream became a reality in 1937, when Reagan, covering the Cubs' spring training on Catalina Island, near Los Angeles, was discovered by an agent for Warner Brothers and signed to play the lead, a crusading radio announcer, in *Love Is On the Air* (1937). Under contract to Warner Brothers, he became, in his own assessment, "the Errol Flynn of the B's," a persona who, contrary to a popular canard that Reagan resents, often *did* "get the girl." Standing out among his numerous early screen credits were *Brother Rat* (1938) and *Dark Victory* (1939). The first role that he fought for, and got, was that of George Gipp, the Notre Dame University football player who died young, in *Knute Rockne—All American* (1940), the film that established him as a serious actor. That reputation was reinforced by his portrayal of the small-town playboy Drake McHugh, whose legs are needlessly amputated by a vengeful surgeon in *Kings Row* (1941). The title of Reagan's autobiography is the line uttered by McHugh when he awakens from surgery.

As a sportscaster in Des Moines, Reagan had, out of his love of horseback riding, enlisted as an officer in the United States Army's cavalry reserve. Called to active duty in the army in 1942, during World War II, he was disqualified from combat duty because of his nearsightedness and assigned to make air force training films. After the war he returned to Hollywood, where his Warner Brothers credits included *The Voice of the Turtle* (1948) and *The Winning Team* (1952). For other studios he starred in, among other films, *Bedtime for Bonzo* (Universal, 1951) and *Hellcats of the Navy* (Columbia, 1957), in which Nancy Davis, now his wife, was his costar. In all, he accumulated fifty-two credits during his motion picture career, not counting the made-for-television feature *The Killers* (Universal, 1964), the only film in which he played a villain.

What Reagan has referred to as his "hemophiliac" liberalism began to coagulate during his tenure as the president of the Screen Actors' Guild, from 1947 to 1952 (and again in 1959 and 1960), when he became disillusioned through his firsthand experience of the rule-or-ruin tactics of Communists in Hollywood unionism. While cooperating with the Hollywood blacklist of Communists and with the investigation by the United States House of Representatives' Committee on Un-American Activities into Communist influence in the motion picture industry, he came to view Representative J. Parnell Thomas and his committee as "a pretty venal bunch," and was wary in his testimony, not naming names.

Reagan's movement to the right, from enmity toward big business to championing American free enterprise, progressed during his employment by the General Electric Company from 1952 to 1962. Between appearances as host and occasional performer on the weekly network television dramatic series *General Electric Theater*, he toured the United States for General Electric's personnel relations program, giving speeches with such titles as "Encroaching Controls" and "Our Eroding Freedoms." His increasing opposition to the progressive income tax may have been motivated in part by his own increasing income from speaking, but there was another reason for his general political evolution, as he has pointed out: the broad majority of Americans represented by the audiences at his speeches "were very different people than the people Hollywood was talking about"; seeing "the same people he grew up with in Dixon, Illinois," he realized he "was living in a tinsel factory," and "the exposure brought him back." After *General Electric Theater* went off the air, in 1962, Reagan hosted and performed in the network television Western series *Death Valley Days* for three years.

Reagan turned Republican in 1962. The leadership of political conservatism in the United States passed from Senator Barry Goldwater to Reagan in 1964, when Republican Goldwater lost by a landslide to Democrat Lyndon B. Johnson in the Presidential election. Conservative Republicans regarded Reagan's pre-taped nationally televised speech for Goldwater, "A Time For Choosing," as the one shining moment in the bleak campaign. Whereas Goldwater's blunt rhetoric terrified the electorate with its "extremism," Reagan's Rooseveltian language ("You and I have a rendezvous with destiny . . .") and friendly, low-keyed delivery were reassuring, suggesting plain patriotic concern and continuity with the past.

On October 28, 1964, the day after Reagan's television address, a group of conservatives formed the national "Republicans for Ronald Reagan" organization. In California two months later a group of millionaires headed by Holmes P. Tuttle formed "Friends of Ronald Reagan" for the purpose of running Reagan for governor. After trouncing moderate George Christopher in the Republican primary in June 1966, Reagan campaigned against incumbent Democratic Governor Edmund G. ("Pat") Brown, stumping California with his basic speech, essentially unchanged since his G.E. days, calling on "ordinary citizens" to bring "the fresh air of common sense to bear" on the problems created or exacerbated by big government. In November 1966 he swept to victory over Brown by almost a million votes, and he handily won reelection as governor four years later, defeating Democratic State Assembly speaker Jesse Unruh by 3,439,664 votes to 2,938,607.

As governor, Reagan learned how to compromise with legislators and turned out to be much more pragmatic and restrained than his simplistic conservative campaign rhetoric would have suggested. Fulfilling his campaign promise to "clean up the mess in Berkeley," he took a hard line toward dissident students and "permissive" administrators in the state education system. By freezing state hiring, he succeeded in restraining the growth of California's government bureaucracy. Inheriting a state treasury that was in deficit, he successfully sought from the legislature multibillion-dollar tax increases in his first term. At the same time, however, he began reducing expenditures in social services, education, and other areas, and those initiatives, combined with the prospering of the state's economy, later resulted in substantial budget surpluses, so that in 1973 Reagan was able to institute generous programs of income tax rebates and credits and property tax relief. Also on the positive side, the major tax law enacted under his governorship introduced into the previously regressive state revenue-raising system progressive features taking into account ability to pay. The major achievement of Reagan's second term as governor was the California Welfare Reform Act of 1971, which reduced the welfare rolls while boosting payments to the "truly needy," notably recipients of Aid for Families with Dependent Children. As governor, he also signed into law some measures that were frankly liberal, including an abortion statute that he later regretted because of abuse of its loopholes.

Reagan's run for the Presidency began tentatively in 1968, when he waited until the opening of the Republican National Convention to announce his candidacy, too late to stop the nomination of Richard Nixon, whose candidacy he asked the convention to make unanimous. President Nixon's incumbency ruled out a Presidential bid by Reagan in 1972, but Reagan was looking forward to 1976, when Nixon, after two terms, would be required to retire from the Presidency. His plans were dampened by the Watergate scandal, which in 1974 forced Nixon's resignation and moved Vice-President Gerald R. Ford into the Oval Office. Reagan campaigned anyway, beginning with the New Hampshire primary in February 1976. While Ford won the nomination, it was only by a handful of votes, and Reagan laid the groundwork for 1980 by his strong showing generally, especially in the South; by the response to his no-holds-barred conservative speeches in North Carolina; and by forcing Ford to accept the approval of a conservative platform by the Republican National Convention.

Overcoming questions about his age by the vigor and stamina he displayed in the 1980 primaries, Reagan arrived unopposed at the Republican National Convention in July 1980. In his acceptance speech, he pledged to support a conservative platform calling for voluntary prayer in public schools, tuition credits for private schooling, and opposition to school busing, abortion, and the Equal Rights Amendment. Reagan called on Republicans "to build a new consensus with all those across the land who share a community of values embodied in these words: family, work, neighborhood, peace, and freedom." In the general election campaign against the Democratic incumbent, Jimmy Carter, charges that Reagan was a trigger-happy extremist were dissolved by his disarming performance in a nationally televised debate with Carter on October 27, 1980. Reagan swamped Carter at the polls on November 4, 1980, taking 51 percent of the vote to Carter's 41, and the Electoral College gave him 489 votes to Carter's forty-nine.

In his inaugural address on January 20, 1981, President Reagan announced the beginning of "an era of national renewal." Domestically, he said, it was time "to reawaken this industrial giant and get government back within its means and lighten our punitive tax burden." In foreign affairs, he pledged to "match loyalty for loyalty" with allies and neighbors; to "the enemies of freedom, those who are potential aggressors," he addressed the warning that "when action is necessary to preserve our national security, we will act" and "we will maintain sufficient strength to prevail if need be." As he concluded his address, at precisely 12:33 P.M., the revolutionary government in Iran released the fifty-two Americans it had held hostage for 444 days. Reagan sent outgoing President Jimmy Carter to greet the returning hostages when they landed in Wiesbaden, West Germany.

Assuming the Presidency at a time of double-digit inflation and rising interest rates, Reagan made the economy his first order of business, as he had promised. At the top of his agenda was a reduction in government expenditures, except for defense. His first act in office was to freeze government hiring, and his major request to Congress was to slash the budgets of federal domestic programs. At the same time, he asked Congress to cut taxes, in keeping with his supply side belief that while tax reductions may diminish government revenues in the short run, they stimulate savings, investments, and entrepreneurship in the private sector that will in the long run increase those revenues. His aim was a balanced federal budget by 1984.

Only quick and expert medical attention saved the President from death when John W. Hinckley Jr. fired a bullet into his chest on a Washington sidewalk on March 30, 1981. The good humor, grace, and remarkable resiliency with which Reagan recovered from the wound in his left lung swelled his already sizeable popularity, as was evident in the thunderous ovation he received when he went before a joint session of Congress with his economic message on April 28, 1981.

After much wrangling, Congress in 1981 gave President Reagan pretty much what he asked for—the largest tax cut in history, amounting to $335 billion over the three years beginning fiscal 1982, and a budget for fiscal 1982 that was $35,200,000 less than President Carter had proposed, even with a $28 billion defense increment. The budget provided for outlays of $769.82 billion and revenues of $665.9 billion, leaving a deficit of $103.9 billion, somewhat higher than Reagan wanted.

The Reagan Administration was embarrassed by a candid interview in the December 1981 issue of *Atlantic Monthly,* in which David Stockman, who as director of the Office of Management and Budget was the administration's chief supply side strategist, expressed misgivings about its programs. But the gist of Stockman's self-criticism was already evident in the behavior of the economy. While inflation was dropping, from 13.5 percent in 1980 to 5.1 percent in 1982, a recession had set in. By October 1982 unemployment had exceeded 10 percent for the first time in some forty years, and bankruptcy figures were the highest in fifty years. These were in part symptoms of an internal contradiction in the Reagan Administration's economic policy, whose supply side tax stimuli were uncongenially combined with the Federal Reserve Board's tight money policy, a policy supported by the administration.

Faced with the prospect of federal deficits soaring to $500 billion over the next three years, and keeping interest rates aloft with them, Reagan reversed field and asked Congress for a tax increase as well as further budget cuts in 1982. In August 1982 Congress passed a tax increase calculated to raise $98.3 billion over three years, an unprecedented boost but one representing only a 20 percent retreat from the tax decrease of the year before. During the same month Congress also cut $30 billion in Medicare, CETA (Comprehensive Employment and Training Act), and other domestic programs, and Treasury Secretary Donald Regan predicted the administration would wrest another $60 billion in cuts from Congress in the fiscal 1983 budget. The administration was also pressing for an amendment to the Constitution that would require a balanced federal budget within three or four years. On other domestic fronts, the President appointed the first woman, Sandra Day O'Connor, to the Supreme Court; refused to negotiate with the illegally striking members of the Professional Air Traffic Controllers Organization; and announced plans for a "New Federalism" that would ultimately place under the control of cities, counties, and the several states many programs now operated from Washington.

Taking a breather from his preoccupation with the domestic economy, President Reagan traveled to Europe for a series of meetings with Western leaders in June 1982. Although the President kept his campaign promise to American farmers that he would lift the embargo on wheat to the Soviet Union that President Carter had imposed in response to the Soviet invasion of Afghanistan, and although he continued the amicable relations with China initiated by President Nixon, the salient motif of his administration's foreign policy was a hardened line toward Communism. That line was exemplified in a prohibition against sale of American equipment for use in the construction of the U.S.S.R.'s Siberian-European natural gas pipeline—a sanction invoked after the imposition of martial law in Poland—and "drawing the line" against Communist interference in Central America. The line was drawn in El Salvador, where the United States sent arms and military advisers to a "centrist" junta mortally threatened by leftist guerrillas. In the Mideast, a bold Reagan peace plan involving a homeland for the displaced Palestinians was rejected by Israel on September 1, 1982. Later that month Reagan made the most daring foreign policy gamble of his Presidency in redeploying 1,200 United States Marines in Lebanon after the massacre of Palestinian refugees there by Christian Lebanese allies of the Israeli occupation force.

Although President Reagan remained true to the extreme right faction of his constituency in his advocacy of voluntary school prayer and antiabortion legislation and his opposition to the Equal Rights Amendment, that faction felt betrayed by what it considered the shiftiness of "Reaganomics" and the influence in the White House of two "liberal internationalist" think tanks, the Council on Foreign Relations and the Trilateral Commission, through Vice President George Bush and Treasury Secretary Donald T. Regan. Liberals on the other hand were apprehensive about the fact that two members of the Cabinet, Defense Secretary Caspar Weinberger and Secretary of State George Shultz (who had replaced Trilateralist

Alexander Haig) were from the Bechtel Corporation, a California-based engineering firm chiefly involved in the construction of energy facilities, including nuclear power, breeder, and fuel reprocessing plants. The sniping from left and right occasionally brought a choleric retort from the President, but the only accusation that bothered him profoundly was the charge that his programs were unfair to poor people and minorities.

As soon as Reagan entered the White House, the portrait of Harry S. Truman in the Cabinet room was replaced with that of Calvin Coolidge, the first supply-sider. The President (who doodles caricatures during Cabinet sessions) delegates the details of administrative work to the Cabinet and to his chief White House lieutenants, James A. Baker 3d, Edward Meese 3d, and Michael Deaver. (Meese and Deaver are carryovers from Sacramento.) He does so not because he is weary with age (he is the oldest President ever inaugurated) but because it has always been his practice, in Sacramento as well as Washington, not to fall victim to executive fatigue. Jealous of his solitude and leisure, he retreats often to his ranch, "Rancho del Cielo," near Santa Barbara, California, where he spends much of his time riding horseback with his wife and chopping wood. His other recreations include watching television and privately screened motion pictures, and his favorite reading is the *Reader's Digest* and the conservative periodicals *National Review* (edited by his friend William F. Buckley Jr.), *Current Events*, *Conservative Digest*, and *Commentary*.

As viewers of his frequent television appeals to the nation and listeners to his weekly radio chats may surmise, the fortieth President of the United States is a man of imposing physique (large-framed, six-foot-one, 185 pounds) and beguiling voice who flaunts neither his physical presence nor his vocal gift, emphasizing his most urgent points with shrugs and whispers. Less well known than his nearsightedness (for which he wears contact lenses) is a recently more noticeable auditory problem.

A man of simple tastes, noted for his appetite for jelly beans, President Reagan owes much of the opulence of his White House to his wife Nancy, whom he married in 1952, four years after his divorce from the actress Jane Wyman. By his first marriage Reagan has a daughter, Maureen, and an adopted son, Michael, a business executive. By his current marriage he has a daughter Patricia, an actress whose professional name is Patti Davis, and a son, Ron, a ballet dancer.

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Redford, Robert

Aug. 18, 1937- Motion picture actor; director.
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1971.

In 1969 Robert Redford began to receive substantial attention from the media as a result of his performance in the role of Paul Newman's sharpshooting sidekick in *Butch Cassidy and the Sundance Kid*, one of the most successful westerns ever made. In a prophetic *Life* cover story about Redford (February 6, 1970) Richard Schickel wrote: "Some people think he stands a fair chance of becoming one of those rare stars who sums up, all by himself, the spirit of his time." Schickel's prescience has been borne out, for if any of today's screen heroes are emblematic of our era, it is certainly Redford, who has enlisted his subtlety and versatility in the service of many different characters, from downhill racers to investigative journalists. But perhaps because of his photogenic face and the "male sex symbol" tag that clung to him ever since 1973, when he appeared in *The Way We Were*, some critics have underrated Redford. He finally shattered that stereotype in 1980 with *Ordinary People*, the movie that marked his debut as a director. Both the National Board of Review and the Academy of Motion Picture Arts and Sciences voted *Ordinary People* the best film of the year and chose Redford as the best director.

Charles Robert Redford Jr. was born in Santa Monica, California on August 18, 1937 to Charles and Martha (Hart) Redford. Of his father, a milk deliverer, Redford has said: "He was gone in the morning when I went to school and in the afternoon when I came home, so I felt like I never saw him." He remembers his mother as a "joyous" and "affirmative" person, whose death, when he was eighteen, shocked him deeply. He has one brother, William. After World War II, when his father landed a better-paying job as an accountant with Standard Oil, the family moved to Van Nuys, California.

By the time he reached adolescence, Redford had become disenchanted, not only with Van Nuys, which he has disparaged as "a cultural mud sea," but with the social climate of the 1950's, and with the majority of his classmates, who struck him as a conformist lot content to remain in their stultifying milieu. The schools seemed "primitive" to Redford, but his recollection of them may be conditioned by his tendency to react negatively to any thing resembling routine. As an antidote, Redford courted physical danger by scaling buildings in the Hollywood area, stole hubcaps, and sold them to a fence. Fortunately, he also excelled at sports, and in 1955, the year in which he graduated from Van Nuys High School, he accepted a baseball scholarship at the University of Colorado, in Boulder.

Although he tried to get good grades and even joined a fraternity, Redford did not persevere at the University of Colorado. Art courses interested him, but most of the curriculum bored him, and he wearied of "the one-dimensional life of the athlete" and its "groveling to win." He skipped baseball practice and cut classes, drowning his unhappiness in bouts of drinking that led to the loss of his scholarship and his ouster from the university.

Somebody he knew during his university sojourn had suggested to Redford that he go to Paris and study painting, and by laboring in the Los Angeles oilfields he earned enough money to pay for his passage to France on a freighter. In Europe he drifted from country to country, hitching rides, cadging meals, and sleeping in youth hostels. He finally found a congenial teacher in Florence, but when the instructor began to chide him for his lack of progress, Redford became discouraged and headed home. Back in the United States he thumbed his way from state to state until he was once again in California, where his drinking problem worsened. Then, in 1958, he met Lola Jean Van Wagenen, a native of Utah and a Mormon who lived in the same Los Angeles building where he had rented an apartment, and who eventually became his wife.

Encouraged by Miss Van Wagenen and equipped with a fresh perspective on his problems, Redford decided to resume his study of art, this time at Pratt Institute, in Brooklyn. On learning that Redford wanted to study theatrical set design, a friend at Pratt advised him to enroll at the American Academy of Dramatic Arts, since by attending acting classes he would learn more about the stage and possibly acquire some valuable contacts. It also occurred to Redford that as a painter trying to establish himself, it might be prudent to have a lucrative sideline to fall back upon. During his two years at the academy, the quarterly faculty reports on his progress were laudatory. One of Redford's instructors, Mike Thoma, was stage manager of the Lindsay-Crouse comedy *Tall Story*, which opened on Broadway late in January 1959, with the responsibility of recruiting replacements whenever actors left the cast. With the departure of Bob Lynn Jr., who had had the small part of Simpson, a college basketball player, Thoma summoned Redford to audition for Herman Shumlin. Redford was hired on the spot.

When *Tall Story* ended its run on May 2, 1959, Stark Hesseltine, the agent who signed Redford to his roster after seeing him as Creon in an Academy production of *Antigone*, recommended him for the role of Frederick Ashe Jr. in *The Highest Tree*, both written and directed by Dore Schary. A talky and tendentious drama about the last days in the life of a conscience-racked nuclear physicist, *The Highest Tree* opened at the Longacre Theatre in New York on November 4, 1959 to less than enthusiastic reviews and ran for only a few weeks. Faced with the prospect of no further employment on Broadway that season, Redford hastened to Hollywood, where acting jobs in television abounded, and within six months played half a dozen roles, the most notable being that of a Nazi lieutenant in Playhouse 90's *In the Presence of Mine Enemies*. Returning to Manhattan in the autumn of 1960, Redford portrayed Don Parritt in Eugene O'Neill's *The Iceman Cometh* for public television's *Play of the Week* series.

Not too long after that, Herman Shumlin assigned Redford the part of Julie Harris' lover, a doomed young Irish revolutionary, in James Costigan's *Little Moon of Alban*, originally a hit on television's *Hallmark Hall of Fame* series. Although the critics unanimously praised Redford, *Little Moon of Alban* ran for only twenty performances after its opening at the Longacre on December 1, 1960. He encountered better luck in his first leading role on Broadway in Norman Krasna's *Sunday in New York*, a romantic comedy that sustained a run of nearly six months, from November 29, 1961 to May 12, 1962. Between plays, Redford had become a fairly familiar figure on television, guest-starring in episodes of *Naked City*, *Whispering Smith*, *Route 66*, *Bus Stop*, *Alfred Hitchcock Presents*, and *Twilight Zone*. He had also made an auspicious movie debut as an idealistic young soldier in the United Artists release *War Hunt* (1962), which in spite of its low-budget origins, was championed by critics as "pure, unvarnished gold" and a "stunning achievement."

With the closing of *Sunday in New York*, Redford returned to Hollywood for more television assignments. His appearance in a drama called *The Voice of Charlie Pont* that was telecast on October 25, 1962 over ABC in the *Alcoa Premiere* series excited the admiration of Mike Nichols, who had been asked to direct the Broadway production of Neil Simon's *Barefoot in the Park*. Convinced that Redford would make an ideal comic foil for the ebullient Elizabeth Ashley, Nichols stipulated that he would direct *Barefoot in the Park* only if Redford was signed to play Paul Bratter, the heroine's lawyer-husband. When it opened at New York's Biltmore Theatre on October 23, 1963 the show immediately established itself as a smash hit, but after a few months spent repeating the same material eight times a week, Redford grew restive and "created accidents and problems to break the monotony." He withdrew from the cast on September 5, 1964 and since then has rejected all invitations to return to the stage.

The first four films that followed might have scuttled the career of a less talented and less charismatic actor. *Situation Hopeless—But Not Serious* (Paramount, 1965) was so inept that Robert Shaw, from whose novel *The Hiding Place* the script was adapted, asked Paramount to omit his name from the advertisements. As a matinee idol of the 1930's coerced into marrying his studio's latest "discovery," Redford was credited with giving "the only fresh performance" in *Inside Daisy Clover* (Warner, 1965), a Natalie Wood vehicle. Although a box office dud, the film brought Redford a Golden Globe award from the Hollywood Foreign Press Association as a "Star of the Future." With Lillian Hellman, Arthur Penn, Marlon Brando, and Jane Fonda involved in the project, *The Chase* (Columbia, 1966) had looked promising, at least on paper. But the finished product was, according to one reviewer, "hardly more than Peyton Place with a Southern accent, an overblown, overstaged, overacted, witless and preposterous hunk of drivel." Nevertheless Redford, who had the brief but catalytic role of an escaped convict, emerged from the rubble with his reputation enhanced, and *Variety*'s critic (February 2, 1966) cited his performance as "the film's best."

When *This Property Is Condemned* (Paramount, 1966), an inflated version of the one-act play by Tennessee Williams, was savaged by the critics, Redford decided to take it easy for a while. He sought a simpler life abroad with his wife and children, first in a village in Spain and then on the island of Crete. It was only the invitation to do a reprise of his role of the buttoned-down Paul Bratter, this time opposite Jane Fonda, in the screen adaptation of *Barefoot in the Park* (Paramount, 1967) that brought him back to Hollywood. Commending it as "a pointed object lesson to those who export from stage to screen," Paul D. Zimmerman of *Newsweek* (June 12, 1967) found that box-office hit to be "faster, funnier, trimmer and more attractive" than the play.

George Roy Hill, the director, proposed casting Redford as Paul Newman's gunslinger-pal in the picaresque western *Butch Cassidy and the Sundance Kid*, only to run into opposition from Richard Zanuck, the head of Twentieth Century-Fox, who insisted that a single hit did not make Redford the superstar he wanted for the film. After negotiations with three more "bankable" actors fell through, Zanuck capitulated to pressure from both Hill and Newman and signed Redford. A box-office blockbuster, *Butch Cassidy and the Sundance Kid* was eulogized by critics as the definitive statement on men of the mythic American West who outlived their day, and the Newman-Redford duo was praised for its superlative comic timing. The film collected six Academy Award nominations and won Oscars in the categories of best story and original screenplay, best cinematography, best song, and best original score of a nonmusical picture.

Trying to cash in on the popularity of *Butch Cassidy* and Redford's adoption by the public as a new masculine ideal, Paramount rushed *Downhill Racer* into release in November 1969. That film, in which Redford starred and which he also coproduced, represented the realization of his long-held desire to create an unflinchingly honest portrait of an athlete on screen. Although reviewers admired the film and called Redford's interpretation of its dehumanized hero "superb," filmgoers were unprepared for so clinical an examination of ruthless athletic competition and failed to queue up at the box office. The same fate awaited *Tell Them Willie Boy Is Here*, which Universal hurried into release in December 1969. Written and directed by the once blacklisted Abraham Polonsky, it was a western with a difference. Contrary to the Hollywood code, the lawman played by Redford respected Indian rights and did not relish having to pursue and kill a renegade Paiute brave. For his performances in *Willie Boy* and *Butch Cassidy*, Redford received the British Film Academy's 1970 Best Actor award.

Impressed by Charles Eastman's script, Redford had been eager to essay the role of a vagrant motorcyclist in *Little Fauss and Big Halsy*, but he eventually felt that Sidney J. Furie mishandled the direction of the film, a misgiving that was soon confirmed by the critics. Joseph Edsel of *Newsday* (October 22, 1970) called it "the Edsel of motorcycle movies," Judith Crist of *New York* (October 26, 1970) dismissed it as "messy and dull," and Rex Reed summed it up as "a sort of *Batman and Robin* on wheels." A much more cordial welcome greeted the release of *The Hot Rock* (Twentieth Century-Fox, 1972), a caper comedy in which Redford was cast as a daring burglar whose attempts to steal a diamond from the Brooklyn Museum were impeded by his clumsy confederates.

Fortunately, Redford's next two films, *The Candidate* (1972) and *Jeremiah Johnson* (1972), both financed by Warner Brothers, were projects that he himself had initiated. Directed in semidocumentary style, *The Candidate* was a caustic study of the backstage machinery of American politics that won for its scriptwriter, Jeremy Larner, an Oscar for best story and screenplay of 1972. *Jeremiah Johnson*, Redford's favorite among his own films, dealt with the struggles to survive of a solitary trapper in the wilderness of Utah over a century ago.

Although flawed by gaps in continuity and by its shallow treatment of the Hollywood witch hunt of the 1950's, *The Way We Were* (Columbia, 1973), which paired Redford as a novelist and upper middle-class WASP with Barbra Streisand as a leftwing Jewish intellectual, was entertaining because of the sexual chemistry between its costars. Redford enjoyed an even greater commercial success later in the year when George Roy Hill reunited him with Paul Newman in *The Sting* (Columbia, 1973), a Depression-era comedy set in Chicago, about two con men who set up an elaborate scam to revenge themselves on a gangster. *The Sting* captured seven Academy awards, including one for best picture, and brought Redford a nomination as best actor.

The sexual chemistry between Streisand and Redford that had galvanized *The Way We Were* was fatally absent from Redford's love scenes with Mia Farrow in Jack Clayton's elaborately mounted but very flaccid remake of F. Scott Fitzgerald's *The Great Gatsby* (Paramount, 1974). Critics panned the sluggish direction and lackluster acting of the overlong and excessively publicized film, although they admired its fidelity to period detail. They were far more charitable to two releases that starred Redford in the following year. *The Great Waldo Pepper* (Universal, 1975), a tribute to the aviation aces of the 1920's who traded the perils of biplane barnstorming for the more lucrative risks of silent movie stunt work, was praised for its "visual poetry," but Redford was handicapped in the title role by William Goldman's puerile script. *Three Days of the Condor* (Paramount, 1975) was a topical thriller about the shenanigans of the CIA that was overindebted for its plot convolutions to Hitchcock's *The 39 Steps*.

Because he was the prime mover behind what looked like a risky commercial venture, Redford can take pride in the screen version of *All the President's Men* (Warner/Wildwood, 1976) as the outstanding achievement of his career to date. He was the first to perceive that the Watergate disclosures of *Washington Post* reporters Carl Bernstein and Bob Woodward would be viable onscreen. It was he who persuaded them to scrap their plans for a book about the Watergate burglars and to write a narrative of their own involvement in the exposé instead; and it was he who persuaded Warner Brothers to purchase the property. With director Alan J. Pakula and scriptwriter William Goldman, Redford helped to hammer out a concept that would impart an aura of detective fiction to what was essentially a documentary. His tenacity was rewarded with best-picture-of-the-year honors from the National Board of Review and the New York Film Critics, and with four Oscars. In *Variety*'s tally of the top ten money-makers for 1976, *All the President's Men* was second only to *One Flew Over the Cuckoo's Nest*.

With the exception of *A Bridge Too Far* (United Artists, 1977), in which he played a cameo part, Redford has recently limited himself to roles that reflect his private concerns and resonate with his social conscience. *The Electric Horseman* (Columbia/Universal, 1979), for example, which teamed him opposite his old standby, Jane Fonda, was promoted as pure escapism, but it really represented a throwback to the Depression-spawned populist comedies of Frank Capra, in which the individual pits himself against "the system." *Brubaker* (Twentieth Century-Fox, 1980), a grim drama about prison reform, was more overtly didactic, and some reviewers found its hard-sell advocacy of human rights "sanctimonious."

With *Ordinary People* (Paramount, 1980) Redford managed with uncommon ease the transition from acting in films to directing them. A model of clarity and concision, *Ordinary People* compassionately observed the members of a financially comfortable suburban family whose inability to communicate with each other proves the instrument of their undoing. Along the way, it quietly dismantled all their protective defenses. Both the National Board of Review and the Academy of Motion Picture Arts and Sciences voted *Ordinary People* the best film of 1980 and Redford the year's best director. Oscars went also to Timothy Hutton for the year's best performance by a supporting actor and to screenwriter Alvin Sargent for his adaptation of the Judith Guest novel. (Mary Tyler Moore, whom Redford had cast against type as Hutton's undemonstrative mother, was nominated for an Oscar as best actress but did not win.)

Five feet ten inches tall, Robert Redford has reddish-blond hair and blue eyes and weighs about 160 pounds. He and his wife, the former Lola Jean Van Wagenen, whom he married on September 12, 1958, and their three children—Shauna, David James, and Amy Hart—alternate between an apartment on Fifth Avenue and a new passive-solar home outside Provo, Utah, where over twenty years ago they bought two acres of isolated land from a sheepherder as the site of their first rural retreat. They now own 7,000 acres in the area and have built a ski resort, Sundance, which Redford converted into a workshop for independent American filmmakers in the summer of 1981.

Making one of his infrequent public appearances, Redford campaigned in Provo, Utah on October 13, 1982 in behalf of Ted Wilson, the

Democratic candidate from that state for the United States Senate. But since Wilson's formidable opponent was the Reaganite Senator Orrin G. Hatch, whom opinion polls showed to be the favorite of Utah's conservative Mormon majority, prospects seemed dim for his victory.

A dedicated conservationist, Redtord is the veteran of many a skirmish with would-be developers. According to Deborah Orin of the *New York Post* (October 14, 1982), he was once burned in effegy in Utah because of his ecological views. He has always disdained the circus-like atmosphere on which some film celebrities thrive. Endowed with prodigious energy, he enjoys skiing, horseback riding, fishing, hunting, and tennis. He has written one book, *The Outlaw Trail* (Grosset, 1978), and he is reported to have the Helen Yglesias novel *Sweetsir* under consideration for his next foray into film directing.

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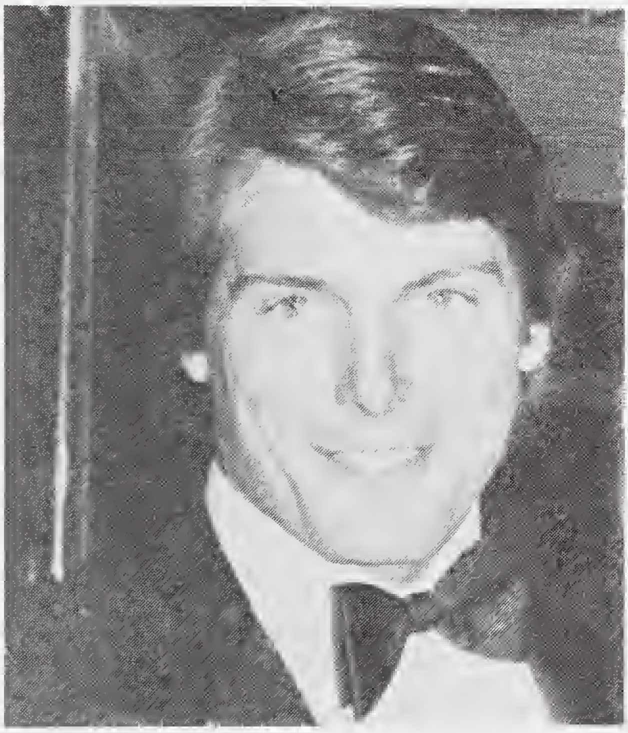

Reeve, Christopher

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One of the most lustrous ascents to stardom in recent American show-business history must be credited to Christopher Reeve, who played the title role in the smash-hit films *Superman* (1978) and *Superman II* (1980). A little-known stage actor when he was chosen from among some 200 hopefuls for the Superman part, Reeve brought to his portrayal the perfect combination of Man-of-Steel looks, bright-eyed charm, and subtle humor. The phenomenal success of the films—*Superman* has grossed well over $300,000,000 and is one of the top-ten money-making films of all time—was widely attributed to Reeve's appeal. Although appearing to attain celebrity overnight, he had acquired the prerequisite discipline, range, and flexibility as a performer through many years of experience in regional theatre, on and off Broadway, and on television. Regardless of his stunning triumphs in commercial Hollywood features, he remains an ambitious and restless actor whose commitment to his craft has been evidenced by his refusal to accept lucrative typecasting as a superhero. He plans to star in one more Superman film, but since becoming a matinee idol he has also taken chances with unusual vehicles and demanding roles: as a lover with gentlemanly Victorian sensitivities in the romantic film *Somewhere in Time* (1977); as a crippled Vietnam War veteran in the 1980 Broadway play *Fifth of July;* and as a psychopath in the screen thriller *Deathtrap* (1982).

Christopher Reeve was born on September 25, 1952 in Manhattan, New York. His father, Franklin D. Reeve, a novelist, translator, and professor of Slavic languages and creative writing, was then teaching at Columbia University and is now at Wesleyan University. His mother, Barbara Johnson, is a writer for a weekly Princeton, New Jersey newspaper, *Town Topics*. Reeve has a younger brother, Benjamin, a writer and farmer; two younger stepbrothers, Mark and Brock; and a younger half sister, Allison. When Christopher was three or four, his parents divorced. On New Year's Eve in 1956 he and his brother moved with their mother to Princeton, where she married a wealthy stockbroker. Reeve's father and mother remained bitterly estranged for fifteen years. "I felt torn between them," Reeve told an interviewer for *After Dark* (October 1980). "They had a tendency to use me as a chess piece." He sought escape in solitary pursuits like playing the piano, sailing, swimming —and, ultimately, in the theatre.

When Reeve was in the fourth or fifth grade, a representative from Princeton's McCarter Theater interrupted a science class to ask if one of the children would like to sing a role in a production of Gilbert and Sullivan's *The Yeoman of the Guard*. Christopher volunteered, and from the first he found the stage a marvelous release. "Later, as a teenager," he told Sara Matthiessen for the *After Dark* article, "I can remember that it solved the problem of Friday and Saturday nights. I didn't have to worry about how I was going to ask little Suzy out for a date, because I was too busy in the theater anyway. . . . I was very tall and physically awkward. . . . I was 6'2" by the time I was 14. And I moved like a building.

Even though I was attractive, I lacked self-confidence. The theater was a nice place to go to solve those problems." He has said that from his early teens the only career he considered was acting, a drive in which both his parents encouraged him.

While attending the exclusive Princeton Day School, Reeve starred in virtually all the school's theatrical productions, and he occupied himself with dramatic work during vacation months. In the summer between the ninth and tenth grades, he studied stagecraft and makeup at the Lawrenceville School. The following summer he was an apprentice at the Williamstown (Massachusetts) Theatre, and the summer after that he acted at the Loeb Drama Center in Cambridge. He acquired further experience on such far-apart stages as those of the Boothbay Playhouse in Maine and the San Diego Shakespeare Festival in California. By the age of sixteen he had become a member of Actors Equity Association, and soon afterward he obtained an agent.

On leave from Cornell University, where he was majoring in English and music theory, Reeve rounded out his apprenticeship in drama as a backstage observer at the Old Vic in London and the Comédie-Française in Paris. During his senior year in college, he enrolled in the advanced drama program at the Juilliard School for Drama in New York City, where one of his teachers was John Houseman. After earning his B.A. degree from Cornell in 1974, he accepted a role in the television soap opera *Love of Life* to pay for his second year at Juilliard. His training at that school, however, was cut short when the character he portrayed on TV, Ben Harper, a heartless bigamist, assumed greater prominence in the story. While in the cast of *Love of Life* for two years, he took advantage whenever possible of opportunities to perform on the New York stage with such troupes as the Circle Repertory Company and the Manhattan Theater Club.

In late 1975 Reeve won his first Broadway part, Nicky, the doting grandson to Katharine Hepburn's grande dame in Enid Bagnold's eccentric play, *A Matter of Gravity*. After several weeks of tryouts in Washington, D.C., and elsewhere, the comedy about self-levitation opened at the Broadhurst Theater on February 3, 1976. Most reviewers found the play elusive and unsatisfying and reserved their praise for Miss Hepburn, whose performance overshadowed those of her supporting cast. One critic thought that Reeve did justice to a role that required only his presence. A few others were more generous, but Reeve himself once said that in his Broadway debut he was too nervous to do well. He acknowledged, however, that he had gained much from working with Miss Hepburn, who, he explained in an interview for *Newsday* (January 11, 1981), gave him his "best unconscious acting lesson": "I'd always thought of acting as a way to lose yourself, disappear into a part and thus find a kind of freedom. She taught me that quite the opposite is supposed to happen. You must bring your own convictions, things you really love and hate to the character and then adjust after that."

When *A Matter of Gravity* closed in April, Reeve went to California, where he played a bit part in his first film, the entirely forgettable submarine disaster movie *Gray Lady Down* (Universal, 1978). For most of five months, however, he sat on the beach in Santa Monica. "I absolutely wrote myself off," he recalled, as quoted in *People* (January 8, 1979). "I was sponging off friends, sleeping on couches, turning into a vegetable, and then one day I said this isn't right." He returned to New York and started looking for work again. Eventually he landed a supporting role as the kite-flying grandfather in Corinne Jacker's play *My Life*, which concerns a man reviewing his life to determine how he became what he is. A Circle Repertory Company production, the play opened off-Broadway in January 1977 and received mixed reviews. But by that time Reeve was ready for his sudden leap to stardom.

When producers Alexander and Ilya Salkind bought the rights to make a Superman movie in 1974, they had assumed the starring role would be played by a "bankable" star. They began their search in early 1975, but one by one, all the leading male stars either turned down the part or were rejected for one reason or another. By mid-1976, with the scheduled shooting date rapidly approaching, the producers had begun to rethink their strategy, and having signed Marlon Brando and Gene Hackman to play supporting roles, they felt they could risk an unknown Superman. They seriously considered more than 200 actors and gave screen tests to ten. First suggested by the casting director, in December 1976 Reeve was invited to talk with Ilya Salkind and the film's director, Richard Donner.

Although Reeve did not like the idea for the film, he accepted the interview on the principle that "as an actor you *always* go up on appointment." After the talk, he read the script and found it marvelous. So when the producers failed to agree on any other hopeful and invited him to London for a screen test, Reeve was determined to do well. He spent two full weeks preparing. "I worked out complete makeup changes for both Clark Kent and Superman," he told Bob Lardine of the New York *Sunday News Magazine* (December 17, 1978). "I got old suits and bought glasses, and really practiced." The screen test was a success, and shortly thereafter he agreed to a contract that, as reported in *Variety* (March 21, 1979), paid him $250,000 for fifty-two weeks —plus $5,000 for every additional week—for the concurrent filming of *Superman* and a sequel. He later explained to Colin Dangard, who interviewed him for the New York *Post* (July 30, 1977), "The part came to me because . . . I have the look. It's 90 percent look. If I didn't look like the guy in the comic book, I wouldn't be here. The other 10 percent is acting talent."

Shooting on *Superman* began in March 1977 and continued for eighteen grueling months. Reeve first had to transform himself into the physical facsimile of Superman: he ate four meals a day and lifted weights three hours daily, increasing his weight from 188 pounds to 218 and making his torso into an ideal muscular "V". He insisted on performing his own stunts, most of them involving "flying" by means of complex machinery that was still being perfected as the filming progressed. One stunt required him to dangle from a crane 240 feet over the East River in Manhattan; he later remarked, "I wouldn't do that again." Working intensely to capture the right tone for Superman and his alter ego, Clark Kent, he decided to play Kent as a lovable bumbler and to play Superman straight, not to make fun of the part but rather to present the Man of Steel as a hero for the 1970's, with an attractive personality and a touch of humor. "A hero should not know he's a hero," Reeve told David Michael Petrou, who quoted him in the book *The Making of Superman* (Warner Books, 1978); "otherwise he becomes pretentious and boring. . . . It's important to humanize Superman. He walks through walls and can hold up the Golden Gate Bridge with his hands and so forth. So if on top of all that he said to himself, 'My God, am I good!' then you'd have a real prig, a boring piece of cardboard. . . . What makes Superman a hero is not that he has power, but that he has the wisdom and maturity to use the power wisely. From an acting point of view, that's how I approach the part."

The production of *Superman* enormously exceeded its budget and its schedule—the final cost of the film is usually estimated at about $40,000,000—partly because of its technical complexity and partly because of logistical problems. After a gala world premiere in Washington to benefit the Special Olympics, *Superman* opened in 700 theaters on December 15, 1978, grossing $12,000,000 during its first week. The movie is a lighthearted fantasy divided into three parts: a prologue set on the planet Krypton, where Superman's father, Jor-El, played by Marlon Brando, correctly predicts the planet's destruction and sends his son into space; the idyllic period of Superman's youth, when he is raised by a Midwestern couple and gradually discovers his powers; and his early years in Metropolis, where he creates the Clark Kent persona, falls in love with the intrepid reporter Lois Lane (Margot Kidder) and thwarts countless crooks, including the archvillain Lex Luthor (Gene Hackman).

While some critics found *Superman* disjointed, most showered both the film and Reeve with praise. Kathleen Carroll of the New York *Daily News* (December 15, 1978) called *Superman* "this year's answer to *Star Wars*, a movie that is pure escape and good, clean, unadulterated fun." In a *Newsweek* cover story (January 1, 1979) Jack Kroll described the film as "a surprisingly infectious entertainment, nicely balanced between warmth and wit, intimacy and impressive special effects. . . . Christopher Reeve's entire performance is a delight. Ridiculously good-looking, with a face as sharp and strong as an ax blade, his bumbling, fumbling Clark Kent and omnipotent Superman are simply two styles of gallantry and innocence."

The huge success of *Superman* made Reeve one of the hottest stars in show business, but also caused him problems: the loss of privacy that came with fame and the danger of being identified with Superman for the rest of his career, much as Sean Connery had been with James Bond. Reeve's publicity duties for *Superman* included countless talk shows, interviews, and other appearances. Deluged with movie scripts, he carefully considered the question of which part would best help him "escape the cape," as he put it. He turned down $1,000,000 to replace John Travolta in *American Gigolo*, partly because he felt the film would alienate the following he had won with *Superman* and partly because he himself found the characters and the lifestyle in the film distasteful. Then, to the horror of his agent, he accepted slightly more than $500,000 to play the lead in a small, modestly budgeted picture about a man who falls in love with a 1912 photograph of an actress and wills himself back in time to meet her. Reeve liked *Somewhere in Time* because, as he told Sara Matthiessen, it was "an absolutely honest attempt to create an old-fashioned romance. It's based on love rather than on sex or X-rated bedroom scenes." The risky nature of the project also appealed to him, perhaps in reaction to the ultracommercial *Superman*, about which he seemed to feel some lingering embarrassment.

Somewhere in Time (Universal, 1980) also had Jane Seymour and Christopher Plummer as its stars and Jeannot Swarcz as its director. It met a cool reception among most critics and at the box office. Vincent Canby of the New York *Times* (October 3, 1980) wrote of Reeve's performance that "unfortunately, his unshadowed good looks, granite profile, bright naïveté and eagerness to please—the qualities that made him such an ideal Superman—look absurd here." Reeve himself later said he felt he had "overacted dreadfully." But dissenting from the prevailing condemnation of the film, the reviewer for *Variety* (September 24, 1980) praised Reeve as "a fine actor with both star power and versatility, . . . a first-rate and exciting romantic lead, able to handle both comedy and drama with equal skill."

Reeve's next effort was *Superman II*. The film's future seemed clouded for a time in 1979, when the Salkinds fired Donner, causing Reeve to worry that they planned to shoot a quick and cheap sequel. The Salkinds calmed his fears by hiring Richard Lester to direct, promising to scrap most of the sequel footage already shot, and increasing Reeve's fee to $500,000. *Superman II* was released in Europe in December of 1980 and in the United States the following June, where it promptly set a record by grossing over $5,000,000 on a single day, June 20.

With a plot more full of incident than that of its predecessor, *Superman II* also had more flamboyant special effects. In the sequel Clark Kent reveals his true identity to Lois Lane and flies her off to his fortress, where, for the first time since the comic strip appeared in 1933, they yield to their sexual desire. Lovemaking causes Superman to lose his powers, but he regains them (inexplicably, as some critics noted) just in time to defeat three supervillains from Krypton. The movie's notices were generally, though not unanimously, favorable, and many reviewers concurred with Vincent Canby's appraisal in the New York *Times* (June 21, 1981) that *Superman II* "is that rare film phenomenon—a movie far better than the one that prompted it." David Denby, in *New York* (June 22, 1981), regarded *Superman II* as "easily the best spectacle movie of the season" and pointed out, "Just as before, Christopher Reeve's little smile and charming modesty make the conceit work. By openly enjoying his role, by showing an actor's pleasure in the notion that putting on glasses makes one a eunuch and taking them off a stud, Reeve takes away the queasiness that we might feel; he turns the fantasy into a sophisticated joke. With his suits that fit awkwardly, his heavy shoulders drawn up in embarrassment, Reeve as Clark Kent is like an athlete at a press conference—abashed, out of it. Encased in those ridiculous blue-and-red tights, however, his bulk is no longer a burden; he's muscular but lithe, clean but not square, and when he raises his arms and simply glides into flight, . . . he's beautiful."

In search of some "breathing space," Reeve spent the summer of 1980 playing in *The Cherry Orchard, The Front Page*, and *The Heiress* at the Williamstown Theatre, earning $225 a week. He then turned down a film offer of $1,500,000 so that he could star in the Broadway version of Lanford Wilson's Chekhovian drama *Fifth of July*, which concerns a group of friends from the 1960's who gather in 1977. As Kenneth Talley Jr., Reeve portrayed an embittered Vietnam veteran who lost both legs in the war and is now considering whether to sell the family farm in Missouri as a final gesture of defeat. The difficult role calls for a depressed and withdrawn character to reveal the tremendous inner turmoil he is undergoing. When the play opened on November 5, 1980 at the New Apollo Theater, critics differed in their opinion of Reeve's effectiveness, Frank Rich wrote in the New York *Times* (November 6, 1980) that he "works earnestly, and in the later scenes he lets us see some of Kenny's pain. But by then it's too late. His placid face never suggests someone who has lost his legs in the hell of Southeast Asia, and his voice lacks presence and maturity. At most, he gives us the wry surface of the character." Other critics found his restrained performance to be sensitive and moving. The play was a hit, but after five months Reeve left the cast, to be succeeded by Richard Thomas.

Accepting the role of Clifford Anderson, an aspiring playwright, in the screen version of Ira Levin's *Deathtrap* (Warner Brothers, 1982), on which he worked in the spring of 1981, Reeve had the opportunity to show unexpected facets of his acting ability. "He ingratiates himself in a fresh way by impersonating a charming menace," Gary Arnold observed in the Washington *Post* (March 19, 1982), "extending his range to the amoral, treacherous aspects of human nature." Gene Siskel of the Chicago *Tribune* (March 19, 1982) especially enjoyed watching him perform with Michael Caine, who portrayed his intended killer: "These two actors tread a fine line between being captivatingly theatrical and simply being a pair of hambones. If I had to choose one performance over the other, I would choose Reeve's, simply because he is so good at getting intensely angry without seeming silly."

During another summer, in 1981, at the Williamstown Theatre Festival, Reeve played Achilles in *The Greeks*, a fastpaced, five-hour drama about the Trojan War and the House of Atreus, adapted from the writings of the ancient Greeks, principally the plays of Euripides. The American premiere in July 1981 of *The Greeks*, which had been performed in London by the Royal Shakespeare Company the preceding year, was considered a triumph. In October Reeve traveled to Rome to begin work on Frank Perry's film *Monsignor* (Twentieth Century-Fox), in which he plays a trespassing priest. On its release a year later critics lambasted its script and direction. Reeve has said that he intends his appearance in *Superman III*, which was filmed in 1982, to be his last in the sequence.

Christopher Reeve is brown-haired and blue-eyed, stands six feet four inches tall, and weighs about 200 pounds or less when he is not beefed up to play Superman. Largely uninterested in clothes, he tends to wear items that he has owned for years, his natural style being that of the Ivy League. A typical description of his dress came from an interviewer who found him "preppily attired in corduroy pants, sweater, tweed sport coat and Hush Puppies." He lives in a cooperative apartment on the West Side of Manhattan with Gae Exton, whom he met while filming *Superman* in London and who is a cofounder of a large London modeling agency. They have a two-year-old son, Matthew.

Interviewers and TV audiences who have seen him on talk shows are nearly always struck by Reeve's poise, graciousness, and the degree to which his personality seems as wholesome as his characterization of Superman. He likes romantic love stories with upbeat endings and speaks disparagingly of people who are "cool" or "cynical." Another outstanding quality is that he brings the same energy and enthusiasm to his recreations that he does to acting: he owns both a $350,000 private plane and a glider; he is an accomplished sailor who, upon completing *Superman*, gathered a six-man crew and sailed a boat from Connecticut to Bermuda; and he has played classical piano since adolescence, usually practising ninety minutes every day, and also composes music. His hobbies, moreover, include skiing, ice-skating, and playing tennis. But nothing takes precedence over his work, as Aljean Harmetz told readers of the New York *Times* (August 20, 1979), "He thrives on acting, exults in it, seems as bred to his profession as a foxhound to the chase." According to her, Reeve admitted: "I run on high-test gas. . . . [I am] overenergetic, a live wire, ambitious, friendly, self-centered . . . [and] still at the stage where I'm taking care of myself, my career, first."

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Rivlin, Alice M(itchell)

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Alice M. Rivlin, who is now nearing the end of her second four-year term as director of the Congressional Budget Office (CBO), is one of the best-informed and most consistently reliable analysts of the American economy and the federal budget. After working as staff economist at the Brookings Institution, a liberal research organization on public policies in Washington, and as Assistant Secretary at the Department of Health, Education, and Welfare during the Lyndon B. Johnson Administration, Mrs. Rivlin became the first head of the CBO on its establishment in 1975. A liberal Democrat and an author of many books and articles on national issues, she found herself a center of controversy when Congress revamped its budget procedures during the Ford Administration. Moreover, she occasionally irritated Presidents Jimmy Carter and Ronald Reagan with reports from her offce, which routinely supplied Congress with sober and pessimistic budget information, economic forecasts, and policy analyses.

Yet as director of the CBO, Mrs. Rivlin has witnessed the fulfillment of some of her most cherished goals: an end to piecemeal budgetary operations by Congress; Congressional budget planning on a long-range basis; legislation buttressed by adequate information and analysis; and an increased respect for CBO accomplishments. "The quality of the work that comes out of the CBO is very, very good," Chairman James R. Jones of the House Budget Committee said recently. "It's more professional and reliable than what comes out of the Administration regardless of who is in office. That has to be because of the standards Alice Rivlin sets for the CBO figures."

Alice Mitchell Rivlin was born on March 4, 1931 in Philadelphia, Pennsylvania to Georgianna (Fales) and Allan C. G. Mitchell, a professor of nuclear physics. She was given her mother's name, Georgianna, but dropped it in favor of her second. She grew up in Bloomington, Indiana, where her father taught at the University of Indiana and returned to Pennsylvania to attend Bryn Mawr College, from which she graduated *magna cum laude* in 1952. Originally Alice Mitchell thought of pursuing a diplomatic career, but instead became interested in economics during a summer course at Indiana University, because "it seemed less fuzzy than history or political science." She obtained her M.A. degree and Ph.D. degree in economics from Radcliffe College, in Cambridge, Massachusetts, in 1955 and 1958 respectively and went to Washington after her marriage in 1955 to Lewis A. Rivlin, a lawyer who was in private practice in the nation's capital.

Mrs. Rivlin's flair for economic analysis and the development of public policies was first given free rein in 1957, when she became a research fellow at the Brookings Institution, the well-known liberal Democrat "think tank" that is devoted to independent research, education, and publications on social issues. Except for one four-year interval, she remained on the Brookings staff until 1975, becoming a staff member of its Economic Studies Division from 1958 to 1966, a senior staff economist in 1963, and a Brookings Senior Fellow in 1969. Throughout that period she published a considerable amount of material in economics and related areas as author, co-author, and contributor to books of collected essays.

Her first book, *The Role of the Federal Government in Financing Higher Education* (Brookings, 1961), dealt with the widening gap between expenditures and income in higher education, and with the part that federal subsidies should play in support of undergraduate education and basic graduate research. It was followed by a series of technical studies of which she was coauthor: *Microanalysis of Socioeconomic Systems: A Simulation Study* (Harper, 1961), written with Guy Orcutt and others; *Measures of State and Local Fiscal Capacity and Tax Effort* (U.S. Advisory Commission on Intergovernmental Relations, 1962), written with Selma J. Mushkin; and *The U.S. Balance of Payments in 1968* (Brookings, 1963), written with Walter Salant and others. She contributed chapters to *The Economics of Higher Education* (U.S. Office of Education, 1962), edited by Selma J. Mushkin; *Unemployment in a Prosperous Economy* (Princeton, 1965), edited by William G. Bowen and Frederick G. Harbison; and *Population Ethics* (Corpus Publications, 1968), edited by F. X. Quinn.

While at the Brookings Institution, Mrs. Rivlin served as consultant to the House Committee on Education and Labor during 1961-62 and to the Secretary of the Treasury from 1964 to 1966. Entering government service full-time in 1966, she became a participant in Lyndon B. Johnson's Great Society program when she joined the Administration's newly created Department of Health, Education, and Welfare (HEW) as Deputy Assistant Secretary for program coordination. Impressed by the prominent role she played in its reorganization, Johnson promoted her in 1968 to the post of Assistant Secretary for planning and evaluation, the highest analytic position in the department, in which she implemented a system of budgeting and programming and brought economic analyses to bear on its policy decisions. She also supervised HEW's book publications and contributed to two collections of essays on education: *Compendium of Papers on the Economics of Higher Education in the United States* (U.S. Joint Economic Committee, 1969); and *Needs of Elementary and Secondary Education for the Seventies* (U.S. House Committee on Education and Labor, 1970).

The broad scope of Mrs. Rivlin's interests after she returned to the Brookings Institution in 1969 was indicated by the articles she wrote for the New York *Times Magazine*, *Current*, *Science*, the *New Republic*, and several other publications on topics as varied as social experimentation, national health insurance, income distribution, and federal taxation. From July to October 1971 she wrote editorials for the Washington *Post*. More relevant to the direction of Mrs. Rivlin's later career, however, were her publications in the fields of public decision-making and the federal budget. At the University of California, in Berkeley in January 1970, she delivered the H. Rowan Gaither Lectures, which were published by the Brookings Institution the following year under the title *Systematic Thinking for Social Action*. It has since become an influential sourcebook for policy makers on the use of analytic knowledge by the federal government. Equally noteworthy were the three volumes that she wrote with Brookings colleagues under the title of *Setting National Priorities*, which were published by the Institution in 1971, 1972, and 1973. Each volume provided an intensive analysis of the Nixon Administration's budget for the subsequent fiscal year and suggested alternatives to the White House's budget priorities.

When, in July 1974, Congress established the Congressional Budget Office (CBO) as a result of the Congressional Budget and Impoundment Control Act of 1974, Mrs. Rivlin became a leading candidate for the post of its director. A landmark of federal budget reform legislation, the act was a backlash response to excessive governmental domination by the executive branch during the Nixon Administration. To give the legislative branch tools equivalent to the heavily staffed Office of Management and Budget (OMB), Congress created two new internal committees, the Senate Budget Committee (SBC) and the House Budget Committee (HBC), which, along with the independent, nonpartisan CBO, were intended to assist Congress in analyzing and forming policy on federal spending and income. By law the CBO was responsible for monitoring the national economy and its impact on the federal budget, for providing budgetary statistics to the Congress, and for proposing alternative budgeting policies. The director of the CBO was to be appointed to a four-year term by the Speaker of the House and the president pro tem of the Senate on the recommendations of the Budget Committees.

"When I was first approached about this job," Mrs. Rivlin said of the difficulties she anticipated at that time, "I asked my friend John Gardner [head of Common Cause, the citizens lobby] if I'd be crazy to take it. He said, 'Crazy? I think you'd be insane!' " Even before her appointment, squabbles erupted within Congress about the nature of the new agency. Although the two internal Budget Committees were quickly staffed and soon began operating, clashing views of the CBO's proper functions caused the House and Senate to delay seven months before agreeing on a choice for its director. Mrs. Rivlin was supported by the chairman of the Senate Budget Committee, Edmund S. Muskie of Maine, whose committee preferred a director capable of grasping what he viewed as the "global" policy dimensions of the CBO's assigned tasks. Since the House Budget Committee regarded the CBO as simply a technical arm of the Congress, it favored a governmental insider with budgetary experience, like their choice, Phillip S. Hughes, a comptroller technician at the General Accounting Office who formerly was deputy director of the Bureau of the Budget.

Some House members, especially Republicans, feared that Mrs. Rivlin's policy-making background and liberal politics would make the CBO an advocate for expansionist government, but from the first she made clear that she viewed the CBO as a neutral organization. In November 1974 she put on a virtuoso performance as a candidate under questioning by the Senate Budget Committee, outdoing rival candidates with her discussion of policy issues and CBO functions. In early 1975 Representative Brock Adams of Washington state, the newly appointed chairman of the HBC, agreed to Muskie's choice of Mrs. Rivlin, and on February 24, 1975 she was sworn in as director by House Speaker Carl Albert and Senate President pro tem James O. Eastland.

Since she was appointed too late to enter fully into Congressional deliberations on the Ford Administration's budget proposals for fiscal 1976, Mrs. Rivlin spent her first months at the CBO recruiting staff and organizing it into two broad divisions: a budget division for such tasks as estimating costs of legislation, scorekeeping of Congressional expenditures, and projecting future budget levels; and a program division to conduct analytic studies of policies. Some likeminded Congressmen regretted that its late start could cause it to lose powers to already functioning Congressional entities, but others feared that Mrs. Rivlin's staff recruitment, heavily weighted with policymaking experts, presaged CBO's meddling with political questions.

According to Allen Schick's study of Mrs. Rivlin's stormy early years as CBO director in his *Congress and Money* (Urban Institute, 1980), much of her difficulty stemmed from Congressional disagreements with her goals, and from her publicizing of the CBO in the news media. One source of controversy, for example, was the CBO's first report on June 30, 1975 after consulting both Budget Committees for comments. Although intended as a neutral analysis, the report was misrepresented by the press as recommending liberal economic measures that angered both President Ford and Congressional conservatives. Later that year a CBO estimate of defense spending for fiscal 1976 concluded that a House version of the defense appropriations bill was $932 million over the defense figure set by the original Ford budget proposal. Congressmen of both houses were dismayed by newspaper accounts that Mrs. Rivlin had recommended a cut in proposed defense spending.

Despite Mrs. Rivlin's assertions that at the CBO "we have taken no policy position, nor will we ever," her reports almost invariably triggered charges of partisanship. "It was an often hostile environment," she has recalled, "because the budget process threatened existing power relationships." The media's fascination with a new and powerful agency and her tendency to make frank, sometimes controversial public statements, aroused the ire of some Congressmen, who contrasted the reticence and low profile of similar ancillary legislative office directors with her press interviews, lectures, and public pronouncements. Discontent peaked in late 1975 before the House Appropriations subcommittee on the legislative branch, when Mrs. Rivlin asked for a staff of 259 persons in an appropriations bill for fiscal 1976. Some subcommittee members seized the occasion to criticize the CBO's "empire building," self-initiated policy studies, and functions that they saw as overlapping those of other budgetary support offices. The subcommittee voted to freeze the staff at 193, where it was when Mrs. Rivlin asked for the increase. Almost as a warning, the subcommittee wrote into the appropriation bill a statement that the CBO should not initiate or take policy positions.

Although Mrs. Rivlin's agency continued to fuel controversy on Capitol Hill, it steadily improved its procedures over the next few years and provided information that was more widely accepted. Among Mrs. Rivlin's greatest satisfactions were the end of Congress' piecemeal budgetary decisions, and its movement after 1980 towards budgetary planning based on three-year projections instead of on the former year-to-year basis. She never abandoned her conviction that an important CBO function was to inform the public, but she heeded the advice of Representative Brock Adams to hire a public relations staff member and tone down her public announcements. In response to Congressional criticism and the growing number of requests for detailed budgetary studies, she gradually reduced the size of the CBO's policy-analysis division and strengthened its division on information and analysis. Her first CBO report to Congress on budgetary priorities and alternatives for fiscal 1977, a 400-page document submitted in March 1976, received minimal attention. The following year she reduced the report by 50 percent and supported it with twenty-eight separate studies on high priority budget areas, a useful procedure that she continued in subsequent years, to the gratification of legislators. Moreover, the ties between the CBO and the two Congressional budget committees became much closer.

By 1977 the House Commission on Information and Facilities could report that the CBO had "established itself as a fullfledged, competent, and respected member of the Congressional support family," and though its figures were not always accurately projected, they were regarded as sounder than the OMB's. During appropriation hearings on its budget requests for fiscal 1978 Representative R. Lawrence Coughlin, once a harsh critic of the

CBO, commended Mrs. Rivlin for developing a "highly professional operation and a tough, lean agency." In 1979 its total staff figure rose to about 220, roughly its present size, and its annual budget increased to about $12 million.

After Jimmy Carter's election victory in November 1976, Alice Rivlin was named as a possible candidate for Secretary of HEW or for chairman of the Council of Economic Advisers, and when Bert Lance resigned as Carter's head of the OMB, she was mentioned as a likely replacement. Instead she remained at the CBO and in 1979 was appointed to a second term as its director until February 1983. For Carter, Mrs. Rivlin continued her self-professed role of "official purveyor of bad news to the Congress" with her annual reports on the economy and their implications for the federal budget. Her office's conclusions have consistently been more pessimistic than projections by the executive branch. "Administrations always take the optimistic range of uncertainty. We don't. We take the middle range," Mrs. Rivlin has explained. Her most disturbing conflict with the Carter Administration concerned a 1977 CBO assessment of the President's proposed energy program, in which she stated bluntly that energy savings would fall far below his announced goals. Democrat Congressional leaders were stung by her announcement, and at an HBC task force meeting, Chairman Robert Giaimo, Democrat from Connecticut, once again raised the possibility of muzzling her public statements.

Shortly after the inauguration of Ronald Reagan in 1981, Alice Rivlin's announcement of the CBO's projected deficit figures for his budgets for fiscal years 1982 to 1984 brought her into conflict with the President and with Congressional defenders of supply-side economics. Reagan countered her forecast that he would not balance the budget by 1984 as promised, and that annual federal deficits would greatly exceed his estimates with the comment: "That's them practicing what they've been preaching for the last 30 years. Their figures are phony." Reagan later softened those remarks, but some conservative lawmakers launched a campaign to replace Alice Rivlin with a director in tune with supply-side economics. Led by Senator Orrin G. Hatch of Utah, Senator William L. Armstrong of Colorado, and Representative Jack Kemp of New York, the campaign failed to gather the majority vote in either house needed to oust a CBO director. Mrs. Rivlin repulsed all efforts to get her to resign. "I believe in the nonpartisanship of this organization," she said.

In late July 1982 the CBO forecast federal budget deficits ranging from $140 billion to $160 billion over the next three fiscal years, far more than the $110 billion for 1982 and the smaller amounts for 1984 and 1985 that had been projected by Reagan officials. Although the Administration rejected her figures as "too pessimistic," Mrs. Rivlin no longer was a target for conservative attacks. Encouraged by such signs as the sharp drop in inflation, the CBO had predicted in the fall of 1981 an economic growth just short of the President's predictions, temporarily making her a pet of the conservatives. That turnaround supported Alice Rivlin's view that economic analyses inevitably support or attack political positions. "Economics is the focal point of public policy," she has said.

By her marriage to Lewis A. Rivlin, Alice Mitchell Rivlin has three children: Catherine Amy, Allan Mitchell, and Douglas Gray. She was divorced in 1977. She is a diminutive woman (five feet, two inches in height) with straight dark hair and dark eyes that seem to transfix their object. An impeccable dresser who was once said to resemble Judy Garland, she left one interviewer with the impression of someone under firm self-control; she presents her views in an unusually forthright, imperturbable manner. Yet in a rare moment of self-revelation she once said, "I don't think of myself as aggressive; I think of myself as insecure." Her day is crowded with staff meetings, talks with government officials, Congressional committee meetings, routine CBO business, family affairs, dates, and a daily two-mile jog around her neighborhood. A member of Washington Women Outdoors, she likes to bicycle, swim, ski cross-country, and sail. In 1970 she received an honorary LL.D. degree from Hood College and a Founders Award from Radcliffe College. According to a staff correspondent for the *Christian Science Monitor* (September 24, 1982), Mrs. Rivlin has accepted an offer to become director of Economic Policy Studies at the Brookings Institution after her retirement from the CBO.

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Robison, Paula

June 8, 1941- Flutist. Address: b. c/o Kazuko Hillyer International, Inc., 250 W. 57th St., New York City, N.Y. 10019

A self-styled "warrior for beauty," Paula Robison is one of several virtuosos on the musical scene of today, including Jean-Pierre Rampal, James Galway, and Eugenia Zukerman, who have crusaded to re-establish the flute as a solo instrument on the concert stage. Like them, she has made it her mission to bring to the attention of the public the rich but neglected flute literature of the past, and she has encouraged the composition of flute music by such contemporary figures as Pierre Boulez and Leon Kirchner by giving their works premieres. Although she can look back with

Paula Robison

justified pride on the top prizes she has won in international competitions and on her appearances with major orchestras, prestigious quartets, and other chamber music groups, Paula Robison can perhaps derive even more satisfaction from the lasting contribution she made to the performing arts in the United States as one of the founding artist-members of the Chamber Music Society of Lincoln Center.

The oldest of three children, Paula Judith Robison was born on June 8, 1941 in Nashville, Tennessee into an artistic and intellectual milieu. Her mother, Naomi Florence Schwartz, was once an actress. Her father, David Victor Robison, was a musicologist at Fisk University in Nashville and a writer, who named his daughter after her godfather, Paul Robeson, with whom he was working at the time of her birth. Her sister, Mrs. Deborah Cohen, is a writer, and her brother Joshua is an arts manager.

In 1943 David Robison moved his family to Los Angeles, where he became a screenwriter. His early attempts to have Paula taught piano failed, since she obviously did not enjoy the instrument and showed little sign of musical promise. One day, however, when she was eleven, her father played a recording of Mozart's D Major Flute Concerto performed by Marcel Moyse. Hearing it, she felt awed by the French flutist, and when she was actually handed an instrument of her own, she immediately realized that she wanted to become a flute-player. She was especially impressed by the tonal quality of the instrument—its ability to express a bittersweet mixture of emotions at the same time.

When Paula revealed to her parents that she was determined to become the best flute-player in the world, her parents promised her anything she needed to achieve that ambition. Throughout junior high school and her years at North Hollywood High School in Los Angeles she practised endlessly and was continuously supported by her family, who attended all of her performances. Meanwhile, she was studying with Arthur Hoberman, who introduced her to the French school of instruction by way of the "magic melody" books of Marcel Moyse. At the University of Southern California in Los Angeles, which Robison attended from 1958 to 1960, she studied flute with Roger Stevens of the New York Philharmonic, and chamber music with the clarinetist Mitchell Lurie, who one day urged her to audition for the flutist Julius Baker, who was coming to Los Angeles to play with the touring Bach Aria Group.

After the audition, Baker asked her to come to Juilliard, where he was a member of the faculty. Paula Robison now regards her first few years in New York City as a maturing experience. She practised furiously and took weekly lessons with Baker, who along with Marcel Moyse and Rudolph Serkin, was one of the major influences on her career. As she told John Gruen during an interview for the New York *Times* (January 9, 1977): "I realized almost from the first that for me, playing the flute would have to mean something more—something *different*, and Julius Baker opened those doors for me. . . . Rather than analyzing pieces of music with him, or talking about flute playing, we would simply play. I would listen and listen to him, or we would play together." Those hours of "simply playing" with her teacher helped to focus her efforts on eliminating the barriers between the composer's intent and the listening ear.

Under the auspices of Young Concert Artists, Inc., directed by Susan Wadsworth, Paula Robison made her New York debut on November 20, 1961, in a loft on Waverly Place. On graduating from Juilliard in 1963 she began a long period of study with Marcel Moyse at the Marlboro Music School in Vermont, where she also met Rudolph Serkin. She dates her decision to be a soloist from that year, as a result of her association with Moyse. With him she realized the excitement of solo performance, which lies in the freedom to shape a piece of music according to one's own interpretation—to go "a step beyond," as she puts it, with expression. Teaching her to look upon the flute as an extension of the human voice, Moyse asked to play arias from the operas of Verdi, Massenet, and Meyerbeer, an exercise that broadened her tonal range, increased her capacity for coloring her tone, and opened up new sources of repertoire. Miss Robison has since learned to round out the legacy of works written for the flute by making transcriptions or, to use her own expression, by "filching" from vocal scores. She once said during an interview: "I guess I'm a frustrated singer, but I consider the flute an extension of the voice."

In 1964 Paula Robison won a prize in the Munich Competition and two years later became the first American to receive first prize in the Geneva International Competition. Much to her surprise, her return to New York was not greeted with an overwhelming number of requests for concert engagements. The disappointing response of American managers to her achievement in Geneva only underscored the need to renew her crusade for recognition as a flute soloist in the United States.

In the meantime, Miss Robison found herself torn between her marital responsibilities with their conventional images of womanhood, and her own career plans. At that point she entered psychoanalysis to clarify her personal and professional goals and to resolve the conflicts between them. Her future as a performer took off in 1970, when Charles Wadsworth invited her to join the newly established Chamber Music Society of Lincoln Center. The spate of concert opportunities and wide public exposure that she received as a founding artist of the Society led to recording contracts, and, in 1974, a chance to play in concert with Rudolph Serkin.

In 1975 Paula Robison played an all-Bach program with cellist Timothy Eddy and harpsichordist Kenneth Cooper at one of the informal Saturday afternoon Coffee Concerts sponsored by Kazuko Hillyer at Lincoln Center. That concert and subsequent recitals proved so popular that the next year she began her own three-part concert series at Alice Tully Hall entitled "Paula and . . .". Joining her were such accomplished players as Kenneth Cooper, harpsichordists Anthony Newman and William Tim Read; pianists Richard Goode, Samuel Sanders and Ruth Laredo; and the American String Quartet. The series ran for the next several years to sold-out audiences. With harpist Heidi Lehwalder and violist Scott Nickrenz, she formed the Orpheus Trio and has toured internationally with them.

In addition to her appearances with the Chamber Music Society of Lincoln Center, Paula Robison has given over one hundred solo performances in a single year. Among the many orchestras with which she has performed are the New York Philharmonic, the Brooklyn Philharmonia, the Mostly Mozart Festival Orchestra, the Musica Aeterna Orchestra, Alexander Schneider's Chamber Music Orchestra, the Orchestre de la Suisse Romande and the London Mozart Orchestra. Her chamber music recitals have included engagements with the Juilliard, Tokyo, Fine Arts, Vermeer, and Cleveland Quartets. She performed at the White House in September 1980 and at President Ronald Reagan's inaugural festivities at the John F. Kennedy Center for the Performing Arts in January 1981. A few months later, in March 1981, she made her first concert tour of Japan.

Much of the conviction and authority with which Paula Robison invests her performances comes from her knowledge of the biographies of composers and the spirit of the age in which they lived. A lover of research, she hunts through libraries for biographical information and retrieving neglected musical treasures written for the flute. She has jokingly recounted that on the night before she was to record Bach's complete Sonatas for Flute and Harpsichord, she was frying liver in her kitchen, when the great man appeared to her in a vision to relieve her of her qualms. Hot and sweaty, his wig askew, he told her that the music had been written to be enjoyed. "Just play it and enjoy it!" he insisted.

Her love of scholarship is accompanied by an eagerness to communicate, not only to entertain her audiences but also to expose them to unfamiliar flute music of all kinds, some frivolous, some intellectualized. She has traveled miles through snowstorms with the Orpheus Trio to give concerts in remote high school auditoriums in Wyoming and Kansas. Audiences know her for her informality, and she often provides introductory information for a piece she is about to play. She thus breaks down the distance between the artist and the audience, and between the composer and the performer. Her body sways as she performs, so that one not only hears her but sees her respond to the music. She has attributed not only her gracefulness, but also much of her technique to her studies in yoga and classical ballet. Through yoga she has learned exercises useful for breath control, and through dance she has acquired a very strong appreciation for rhythm.

Her apparently unlimited energy has also contributed to Paula Robison's success as a teacher. She was a faculty member at Northern Illinois University from 1971-73 and at the New England Conservatory of Music from 1973-76. In 1978 she joined the faculty of the Juilliard School, where she is currently teaching. Through teaching and her interchanges with students, she feels that her musical ideas have become more defined and that her verbalization of those ideas has also become more clear.

In the past Paula Robison recorded for CBS Masterworks, the Marlboro Recording Society, Connoisseur, and the Musical Heritage Society. She now has an exclusive contract with Vanguard Records. *Stereo Review* designated as "Recordings of Special Merit" two of her releases—the Schubert *Introduction and Variations on "Trock' ne Blumen"* with Rudolph Serkin for the Marlboro Recording Society, and *Flute Music of the Romantic Era* for the Vanguard label. The Book-of-the-Month Club chose the latter recording as one of its selections, and *Hi Fidelity* gave its "Critics' Choice" award to her second Vanguard album, *J. S. Bach: The Sonatas for Flute and Harpsichord*, which she recorded with Kenneth Cooper. With pianist Samuel Sanders she has recorded works by such Romantic composers as Johann Hummel, Benjamin Godard, Theobald Böhm, P. A. Genin, and Philippe Gaubert.

Thanks to Paula Robison's juxtapositions in her programs of composers from disparate centuries, audiences have discovered such contemporary pieces as Debussy's "Syrinx," the Hindemith Flute Sonata, Varèse's "Density 21.5," and Berio's "Sequenza I," and twentieth-century concertos by Carl Nielsen, Jacques Ibert, and Frank Martin. She decided to apply for grants to commission new works for the growing number of young flutists aspiring to be soloists. The American National Endowment for the Arts helped to fund a large orchestral piece written for her by Leon Kirchner, of whom she has said: "He sees in the flute what I do, which is the most beautiful and fine part about a bird's song, its wondrousness, that unearthly kind of quality that a bird can have when it's singing." She premiered his work, *Music for Flute and Orchestra*, in October 1978 with the Indianapolis Symphony Orchestra. Her other premieres include works by such composers as Pierre Boulez, Toru Takemitsu, and Oliver Knussen.

On December 29, 1971 Paula Robison married Scott Nickrenz, a violist who plays with her in the Orpheus Trio and shares with her the direction of chamber music at the Spoleto Festival in Charlestown, South Carolina and in Italy. An earlier marriage, on June 9, 1963, to Robert Sylvester, the cellist, ended in divorce in 1971. By her second marriage she has a daughter, Elizabeth Hadley Amadea Nickrenz. In addition to her Spoleto commitments, Miss Robison is director of chamber music at the Brattleboro (Vermont) Bach Festival. She is an Episcopalian and a Democrat. Her favorite recreations include the study of "spiritual matters," yoga, and classical ballet; baking cookies; the growing of houseplants; and ballroom dancing with her husband.

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Rodgers, Bill

Dec. 23, 1947- Runner; businessman. Address: The Bill Rodgers Running Center, 372 Chesnut Hill Ave., Boston, Mass. 02146

The boom in the popularity of long-distance running in the 1970's coincided with the emergence of Bill Rodgers as the successor to Frank Shorter as the American "king of the road." Rodgers burst to the front of the high-mileage running pack in 1975, when he set a Boston Marathon record of two hours, nine minutes, and fifty-five seconds, the fastest time then recorded by an American in any marathon (a twenty-six mile, 385-yard road race) and the fifth fastest in the history of marathoning. He dominated the New York Marathon from 1976 through 1979, and his victory in the Japanese Invitational Marathon in December 1977 gave him the unique distinction of winning the world's three major marathons (Boston, New York, and Fukuoka) within a six-month period. In the Boston in 1979 he bettered his own record, with a time of 2:09:27.

As of January 1981 Rodgers had captured an unprecedented eighteen marathon titles, and in lesser road-race distances he had also been a consistent winner, breaking Frank Shorter's record for the ten-mile, with 47:09, for example, and setting a new world record of 1:14:12 for the twenty-five-kilometer. Outside of competition, Rodgers heads Bill Rodgers & Company, a manufacturer of running togs, and he operates four centers in Boston and nearby cities where he sells such gear and conducts running clinics. He is also the leader of a revolution within the running world, the aim of which is a system of open competition, similar to that in tennis, which will allow a runner to survive financially without jeopardizing the amateur status necessary for Olympic qualification.

William Henry Rodgers was born December 23, 1947 in Hartford, Connecticut, the second of four children—two boys and two girls—of Charles Andrew Rodgers, the head of the mechanical engineering department at Hartford State Technical College, and Kathryn (Malloy) Rodgers, a nurse's aide. Growing up in Newington, Connecticut, the hyperactive Rodgers sampled all the sports available to him, from touch football to hunting with bow and arrow, and when there was nothing else to do he would fill the time with an impromptu hike or run. He and his older brother, Charles, were introduced to structured running as members of the cross-country team under Coach Frank O'Rourke, a strict disciplinarian, at Newington High School. "When the coach would send us out for a two-mile run," Charles Rodgers recalled, as quoted by Peter Ross Range in *Playboy* (August 1979), "three-quarters of the team would drop off at my girlfriend's house for a Pepsi. But Bill would keep running. We all thought he was a little strange. Billy was always very in touch with his body."

At Wesleyan University in Middletown, Connecticut, Rodgers socialized heavily and temporarily lost much of his interest in running. Fortunately, in his sophomore year he became the roommate of Ambrose Burfoot, a long-distance runner who won the 1968 Boston Marathon. Burfoot, who constantly exhorted Rodgers to aim for higher mileage in running, was "a really major influence" on him. As Rodgers told Peter Ross Range: "Amby taught me that training was not all work running around a track. He got me out by the lakes and woods. I just fell in behind him and followed him as far as I could. We often went fifteen miles, and one day I stayed with him for twenty-five miles."

In his senior year at Wesleyan, Rodgers quit running, at least partly because he was preoccupied with anti-Vietnam war activism. "He was radicalized by the whole thing when he attempted to get his C.O. [conscientious objector status]," Burfoot has recounted. "He asked me to write a letter for his application; his high school coach had refused, and that had an impact on his thinking." After taking his B.A. degree in sociology at Wesleyan, in 1970, Rodgers did alternative C.O. service as an orderly at Peter Bent Brigham Hospital in Boston for two years. During that period he ran sporadically at the small indoor track in the Huntington Avenue YMCA, and after his motorcycle and bicycle were stolen he ran the mile and one-half to and from work, but he had, he says, "no commitment to fitness or real competition." He unwound from his depressing job by hanging out in bars, and even began smoking cigarettes—nearly a pack a day.

Administrators at Peter Bent Brigham Hospital did not approve of Rodgers' then hippie-like ways, including long hair, a pony tail, and what they described as "ragged clothes," and they fired him when he tried, rather clumsily, to organize a union at the hospital in the fall of 1972. Leaving the hospital with six months left on his alternative-service obligation, he was unable immediately to find another suitable job. "For almost a year, I didn't have anything to do," he recalled in his interview with Peter Ross Range for *Playboy*. "So I'd run in the morning and run in the evening. That's when I started packing in the high mileage."

Training his sights on the Boston Marathon, Rodgers quit smoking and upped his daily distance to twenty miles. After tuning up in some lesser races—including the New England AAU Thirty Kilometer Championship, in which he finished second in March 1972—he entered his first Boston Marathon on April 16, 1973. On that occasion he failed to pace himself properly and dropped out at twenty miles, dehydrated and suffering from a cramp.

The following year, after coming under the guidance of Coach Billy Squires at the Greater Boston Track Club, Rodgers placed fourteenth in the Boston, with a time of 2:19:34, and second in the national AAU twenty-kilometer race. His breakthrough to prominence came in March 1975, when he outran Frank Shorter to finish third in the World Cross-Country Championship in Rabat, Morocco. In April 1975 he won his first Boston Marathon, breaking Frank Shorter's American marathon record by thirty-five seconds with his 2:09:55. In the international voting for the best marathon runners of the year 1975, Rodgers was ranked number one.

Meanwhile, Rodgers was working part-time at the Fernald School, a state institution for the mentally retarded in Waltham, Massachusetts, and studying for his master's degree in special education at Boston College. After taking the degree, in 1975, he taught emotionally disturbed children in the Everett, Massachusetts public school system until 1977, when he opened the Bill Rodgers Running Center at Cleveland Circle, four miles from downtown Boston, with his wife as partner and his brother as business manager. In succeeding years, branches of the center were opened in the Quincy Market in downtown Boston and in Worcester and Danvers, Massachusetts.

Rodgers passed up the Boston Marathon in 1976 in order to concentrate on the Olympics. In the Olympic marathon in Montreal on July 31 of that year he suffered what he has called "the greatest disappointment of [his] career." Running with an injured right metatarsal, he fell behind after a fast start and finished fortieth. Returning to form, he later in the same year won the New York Marathon, in 2:10:10, as well as marathons in Sado, Japan (where his time of 2:08:23 would have given him a world record had the course not been found to be 200 meters short) and Baltimore, Maryland (where his time was 2:14:22).

From January 1, 1977 through October 23, 1978 Rodgers won fifty of fifty-five races ten kilometers or longer, including nineteen straight victories. In 1977, when he was again ranked number one among marathon runners internationally, he set United States records by running twelve miles, 1,351 yards in one hour, fifteen kilometers in 43:39.8, ten miles in 46:35.8, and twenty kilometers in 58:15. Among his victories that year were the Kyoto and Amsterdam marathons; among his debacles was the Boston, in which, overcome by heat exhaustion, he quit at the twenty-mile point, conceding victory to Jerome Drayton.

The domination of the Japanese Invitational Marathon in Fukuoka by Frank Shorter, a four-time consecutive winner of that event, ended in December 1977, when Rodgers finished first, in 2:10:55, in a field that included Shorter. The following April, Rodgers ran the Boston in 2:10:13, just two seconds better than Jeff Wells, for the closest finish in the eighty-two-year history of the Patriots' Day race. In October 1978 he won the New York Marathon for the third consecutive time, in 2:12:11, but he relinquished his Japanese Invitational crown in December, finishing sixth at Fukuoka, with a time of 2:12:51. In the voting for the number-one marathon runner of 1978, Rodgers was nosed out by Leonid Moiseyev of the Soviet Union, who had finished seven seconds ahead of him at Fukuoka.

In all, Bill Rodgers participated in thirty road races in 1978 and half that number in 1979. In the Boston in 1979 he bettered his own American marathon record, with a time of 2:09:27, and in the New York he came from behind to finish ahead of Kirk Pfeffer, in 2:11:42. At Saratoga, California in the same year he set a world-record time of 1:14:12 for 25,000 meters, shaving five seconds off the mark set by Pekka Paivarinta in 1975.

Rodgers, who has often said that he "would trade all [his] wins for an Olympic medal," was the running world's most vocal critic of President Jimmy Carter's boycott of the 1980 Olympic games in Moscow. The boycott was in response to the Soviet invasion of Afghanistan, and Rodgers considered it an act of political one-upmanship that unduly involved the government in interference in an activity that is not subsidized by the government. Ignoring the Olympic trials, which the boycott rendered meaningless, Rodgers won the Cherry Blossom ten-mile in Washington, D.C. in March 1980 in 47:09, breaking Frank Shorter's record for the distance, and the following month he racked up his third consecutive victory in the Boston, an achievement unmatched in fifty-six years. His time in the Boston was 2:12:11, sixty-nine seconds better than that of the runner-up, Marco Marchei of Italy.

Later in 1980, Rodgers won the Labatt Marathon in Toronto in 2:14:46, but he finished fifth in the New York, which Alberto Salazar won in 2:09:41, bettering the record of 2:10:09 set by Rodgers in 1976. In 1980, for the first time since 1974, Rodgers' name was absent from *Track & Field News*'s list of the top ten marathoners in the world. He finished third, in 2:10:34, in the 1981 Boston (the thirty-first marathon of his career), and fourth, in just over two hours and twelve minutes, in the 1982. In 1981 he also set a new course record for the Houston-Tenneco Marathon in Texas, with a time of 2:12:19, and he won the Rio de Janiero and Stockholm marathons. He did not enter the 1981 New York Marathon.

With the rise in the popularity of long-distance running in the 1970's came an ever-swelling influx of money from corporate sponsors, while the runners themselves had to continue to content themselves with furtive handouts in the guise of travel and expense money. In 1978 the International Amateur Athletic Federation ameliorated the situation a little by ruling that amateur athletes could endorse products if the manufacturers of the products were sponsors of the IAAF's national franchise—which in America is the Athletics Congress of the United States (formerly the Amateur Athletic Union). The Athletics Congress tried to help matters further by setting up, in 1978, a Grand Prix tour in which runners could win money for their clubs, but several of the top runners, led by Rodgers, boycotted the tour, demanding that the athletes be paid their share directly and that, more importantly, the payments be admitted publicly. "It will benefit all of running," Rodgers pointed out, "because it will eliminate dishonesty." He told John Jeansonne of *Newsday* (October 19, 1980): "It's always been a fact that runners have been taken advantage of by promoters. . . . We want an open, honest situation. We want contractual agreements."

Tired of what he has called running's "shamateurism," Rodgers and other runners formed the Association of Road Racing Athletes, with Don Kardong as president and Rodgers as a member of the board of directors. On June 12, 1981 Kardong announced that the association would be putting together a professional championship circuit of open road races, beginning with the Cascade Run-Off, a fifteen-kilometer road race in Portland, Oregon on June 28, 1981. He said that Nike, Inc., the Japanese running shoe manufacturer, had contributed $50,000 for the race, making possible cash prizes for the top finishers, including $10,000 each for the man and woman finishing first.

After the Cascade race, Rodgers, the fourth-place finisher, refused his prize money, saying, "I make more as an amateur anyway," and the first place finishers, Greg Meyer and Anne Audain, asked that their prize money be put into escrow or trust funds pending settlement of the question of amateur standing. The Athletics Congress charged Rodgers and the other Americans who participated in the event with violating the rules of the IAAF by having "competed for prize money based on [their] athletic performance and/or participated in an unsanctioned event," and it began hearings on the matter in August 1981.

His years of running twenty miles a day have given Rodgers an extraordinary lung efficiency and a heart 25 percent larger than normal, pumping only forty times a minute at rest. But the *sine qua non* of his excellence in the marathon is "fortunate heredity," as he pointed out in his autobiography, *Marathoning* (Simon & Schuster, 1980): "I inherited predominantly slow-twitch muscle fibers, no imbalances of great significance in stride length or foot plant, and an efficient metabolism." Because of that metabolism, he can be more carefree about his diet than most runners, although he insists that his reputation as "junk food" eater is highly exaggerated.

The deceptively frail-looking Rodgers is five feet eight and one-half inches tall, weighs about 128 pounds, and has long legs, ample blond hair, and light blue eyes, the nearsightedness of which he corrects with contact lenses or glasses. In manner he is good-natured but nervous, punctuating conversation with darting motions and tic-like winks. Susan Lipica, a running friend, has described him as having "a Peter Pan quality about him. . . ."

In competition, however, Rodgers becomes "an animal," as one competitor, Randy Thomas, has observed. Frank Shorter once said of Rodgers: "Bill is one of a group of maybe ten people in the world I've run up against who had an element of toughness in competing whether they're feeling good, bad, or indifferent. You sense Bill will hang in there till he drops." In a race, Rodgers is fluid motion incarnate, his feet seeming barely to hit the ground and his upper body incredibly relaxed as his shoulders rotate and his arms pump at a funny gait. He runs best in cool or cold weather (for which he wears bulky white garden gloves and a big "Snoopy" ski cap pulled down to the eyes), and, while good uphill, he is great downhill, because of his long stride. What he lacks in natural speed and in the ability to summon a final "big kick," he makes up for in stamina and in strategy. "I'll be thinking about where the other runners are, whether to push the pace a little, who might be getting tired, when's a good time to put on a surge," he once explained.

Rodgers is a Democrat in politics; he has no religious affiliation. He used to collect butterflies and still likes to read about them, and among his other recreations he lists collecting Indian artifacts, traveling, and movie-going. Aside from his running centers and manufacturing company, Rodgers has income from writing (mostly for *The Runner* magazine), giving after-dinner speeches, and doing clinics. In addition, he has financial arrangements with Rooney Pace, the investment company, and Perrier, the mineral water company, and he is a consultant to the Tiger Shoe Company of Japan. His income in 1980 was more than $200,000, at least twenty times what it had been five years before. That affluence enabled him and his wife to move from a $165-a-month walk-up apartment in Melrose, Massachusetts into a split-level house on ten acres in Sherborn, Massachusetts. Speaking of his pending divorce from the former Ellen Lalone, whom he had married in 1975, Rodgers, as quoted by Tony Pederson in the Houston *Chronicle* (April 12, 1981), described the experience as more painful than a marathon: "You ache for a few days after [a marathon], but this never goes away. It's a tremendously sad feeling." Regarding the future, he has said that he will retire when he is no longer able to beat world-class competition: "I might be able to be the best forty-year-old in the world, but that won't motivate me enough. I would rather take time out to spend three weeks exploring Yellowstone Park."

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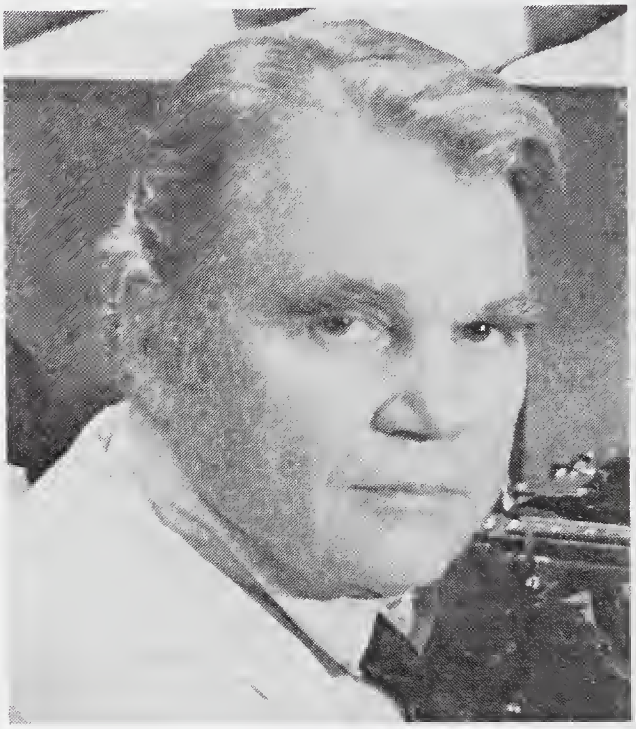

Rooney, Andy

Jan. 14, 1919- Television writer; producer; performer. Address: b. CBS News, 524 W. 57th St., New York City, N.Y. 10019

For two decades Andy Rooney, CBS News' resident curmudgeon, has been brightening the home screen with his wry essays on American life—homespun personal editorials in which he brings his uncommon insights to bear on the commonplace. In the beginning, the "pieces," as he calls them, were hour or half-hour documentaries written and produced by Rooney for narration by others (notably Harry Reasoner) on such subjects as restaurants, bridges, hotels, chairs and doors. Since 1978 they have taken the form of "A Few Minutes with Andy Rooney," the deskside chat or "column" he contributes weekly to the top-rated CBS News magazine-style show *60 Minutes*. In that whimsical monologue, Rooney plays an articulate Everyman, musing on the quotidian and bemused at taken-for-granted fads and foibles, from jeans ("The facts of the advertising greatly exceed the fact of the average American posterior") and bank names ("A bank has to have a name that sounds important and honest, otherwise people would keep their money under the mattress where it belongs") to baseball, the "National Pastime" ("My own time is passing fast enough without some national game to help it along"), and neckties ("Not wearing a necktie when everyone else wears one has never seemed to me like the place I want to take my stand as a revolutionary").

Outside of television, Rooney writes a nationally syndicated newspaper column, and he is the author of several books in addition to *A Few Minutes with Andy Rooney* (Atheneum, 1981), a collection of his TV pieces. As Michael Dirda observed in his review of *A Few Minutes* in the *Washington Post* (December 20, 1981), given Rooney's "persona as an ordinary guy . . . unruffled yet quizzical" in the face of contemporary oddities and "mildly nostalgic" for old-fashioned ways, it is "little wonder that Rooney's pictorial essays are among the best things on TV."

Andrew Aitken Rooney, the son of Walter S. and Ellinor (Reynolds) Rooney, was born in Albany, New York, on January 14, 1919. His introduction to journalism consisted of a few days as a copy boy on the Albany *Knickerbocker News*. After graduating from Albany Academy, he enrolled at Colgate University in Hamilton, New York, where he was on the staff of the campus newspaper. His studies at Colgate were cut short by conscription for military service in World War II. As a battery clerk in the Army field artillery, he successfully volunteered to work on the London-based edition of the GI newspaper *Stars and Stripes*. For *Stars and Stripes*, Sergeant Rooney flew on some ten bombing missions and, among other assignments, covered the invasion of France, landing on a Normandy beach four days after D-Day in June 1944.

Rooney and another *Stars and Stripes* staffer, Bud Hutton, recounted their wartime experiences in two books: *Air Gunner* (Farrar and Rinehart, 1944), a collection of crisp sketches of Americans stationed in England who manned the guns on Flying Fortresses and Liberators in the European theatre of operations, and *The Story of the Stars and Stripes* (Rinehart, 1946), a breezy, anecdotal account of the journalistic operation itself, with colorful portraits of staff members and previously unrevealed facts about wartime events, including the Battle of the Bulge, the Wehrmacht's "human torpedoes," and the frustrated Nazi plan to kill or capture high-ranking Allied officers, including General Dwight David Eisenhower. In March 1947 *Harper's* published a now-it-can-be-told piece by Rooney, "Did They Try to Bomb New York?," about rumored German attempts in November 1944 to hit New York City with robot bombs and projectiles launched from an outlying submarine.

Hutton and Rooney went back to Europe in 1946 to see what had happened since the end of the war. Their *Conqueror's Peace: A Report to the American Stockholders* (Doubleday, 1947), written in the brisk, hard-boiled style that had characterized *Stars and Stripes*, was as readable as it was discouraging. With candor, the authors described the shocking predations—including black marketeering, sexual offenses, and looting—committed by a "far from negligible minority" of American occupation troops against a vanquished, docile German population. Similarly, in France they found that the misconduct of a minority of GI's had left unpleasant memories in the minds of many not-so-docile French. Five years later Doubleday published *Off the Record: The Best Stories of Foreign Correspondents*, an anthology edited by Rooney and Dickson Jay Hartwell.

When Metro-Goldwyn-Mayer bought the screen rights to *The Story of the Stars and Stripes* for $55,000, Rooney went to Hollywood to write the screenplay. Nothing came of the project, and after a year he went home to Albany and tried to make a living in the free-lance magazine market. After two years, finding free-lance writing too unpredictable a livelihood, he became a writer for Arthur Godfrey at the Columbia Broadcasting System. He wrote for Godfrey's radio and television shows from 1949 to 1955, and in the following years he wrote for other CBS stars, including the humorists Victor Borge, Sam Levinson, and Herb Shriner. From 1959 to 1964 he wrote for the *Garry Moore Show* on the CBS radio network. He also scripted such television programs produced by CBS News as *The Twentieth Century* and *Adventure*. Research material collected for *The Twentieth Century's* half-hour documentaries on the battles of the Bulge, Tarawa, Stalingrad, and D-Day provided the basis for Rooney's book *The Fortunes of War: Four Great Battles of World War II* (Little, Brown, 1962), which was a selection of the History Book Club.

Between 1962 and 1968 Rooney, as writer-producer, and Harry Reasoner, as narrator, collaborated on such CBS News specials as *A Bird's Eye View of America*, a helicopter tour over garbage dumps as well as scenic wonders; *An Essay on Doors; An Essay on Bridges* ("Man has made a sewer of the river [the Hudson] and [has] spanned it with a poem [the Verrazano-Narrows Bridge]"); *The Great Love Affair*, a special on the American obsession with automobiles that brought Rooney his first Writers Guild of America Award; and *An Essay on Women*, which began with the caveat, "This broadcast was prepared by men and makes no claim to being fair. Prejudice has saved us a great deal of time in preparation." For his part in the collaboration, Reasoner received a Peabody Award in 1966. Reviewing the Rooney-Reasoner special *The Strange Case of the English Language,* Jack Gould of the New York *Times* (March 20, 1968) wrote, "The hour began slowly, suffering from the familiar difficulties of strained English, but ended up delightfully as a droll look at the ability of the spoken and written word to survive all manner of abuse." With Perry Wolff, Rooney wrote the CBS News special *Of Black History: Lost, Stolen, or Strayed,* a recounting, narrated by Bill Cosby, of the misrepresentation of the Negro in motion pictures and history books. *Of Black History* won an Emmy, a Writers Guild of America Award, and a Robert F. Kennedy Journalism Award.

Shortly after Reasoner left CBS for ABC, in 1970, Rooney wrote "Essay on War," an angry piece about the war in Vietnam, somewhat softened by philosophizing on war in general, for *60 Minutes.* When the producer of the omnibus show insisted on cutting the piece, Rooney quit CBS and took "Essay on War" to the Public Broadcasting Service's potpourri program *The Great American Dream Machine.* Because everyone did his or her own narrating on the PBS show, Rooney for the first time in his career went on camera, reading "Essay on War" himself, in 1971. The essay brought him his third Writers Guild of America Award; it also elicited a call from an advertising agency asking if he would be interested in doing a headache commercial. "Told me a lot about my voice," he later commented.

Rooney did fifteen more pieces for *The Great American Dream Machine.* After the PBS series folded, in 1972, he resumed his collaboration with Harry Reasoner, writing news and news specials at the ABC network for a year, and then returned to CBS at the invitation of Dick Salant, then the chief of CBS News. During his first five years back at CBS, Rooney wrote, produced, and narrated a series of hour-long specials including *In Praise of New York City; The Colleges,* in which he suggested that financially pressed parents had as much reason as the students to become campus militants ("Burn, bursar, burn"); *Mr. Rooney Goes to Washington,* in which he found that the government isn't "run by evil people" but "by people like you and me . . . and you know how we have to be watched"; *Mr. Rooney Goes to Dinner,* a gourmand's unscientific tour of America that added fourteen pounds to Rooney's girth; and *Mr. Rooney Goes to Work,* in which he concluded: "There's something in the American character that likes to fool itself. When a worker participates in profits, that's socialism, not capitalism. Americans fool themselves a thousand ways, and they often end up believing what is simply not true. For instance, no matter how much it amuses us to think that we're goofing off . . . the hard fact is that . . . we're producing more than anyone else in the world." *Mr. Rooney Goes to Washington* won a Peabody Award and a Writers Guild of America Award.

In other chores at CBS, Rooney did commentary at political conventions and continued writing occasional segments for *60 Minutes.* In the mid-1970's one of the latter show's regular features was "Point Counterpoint," a debate between two journalists at opposite ends of the political spectrum, the liberal Shana Alexander and the conservative James J. Kilpatrick. Rooney went on camera as a replacement for the vacationing duo in the summer of 1978, and during the 1978-79 television season—when Harry Reasoner returned to CBS and joined Mike Wallace, Morley Safer, and Dan Rather as a *60 Minutes* correspondent—he filled in for Kilpatrick and Miss Alexander on alternate weeks. Among his "A Few Minutes with Andy Rooney" pieces that season was the Emmy-winning "Who Owns What in America," in which he went to visit Mrs. Smith of Mrs. Smith's Pies in Pottstown, Pennsylvania—only to discover that there was no Mrs. Smith.

With the beginning of the 1979-80 television season, Rooney replaced Kilpatrick and Miss Alexander on *60 Minutes.* Despite the success of his three-minute contributions to the show, he missed documentary-writing and asked for some of the longer (twelve minutes or so) *60 Minutes* assignments. Finally winning an assignment to do a longer segment on the Washington astrologer Jeanne Dixon, he came up with an adversary-style piece à la Mike Wallace, questioning Miss Dixon's track record as a psychic. When CBS canceled the segment just before its scheduled airing in August 1981, Rooney reportedly threatened to quit. "I was sore, plenty sore," he said later, as quoted by John Carmody in the Washington *Post* (August 15, 1981), "until I realized I probably had the best job in the world, a real plum, . . . and stopped being Irish. . . . I guess I got over it." Rooney's 1980-81 piece "Grain" brought him another Emmy Award.

The best of Rooney's television essays, both long and short, were brought together in the best seller *A Few Minutes With Andy Rooney.* "It wasn't hard to talk me into putting this book together," he wrote in the preface. "It is unsatisfactory for a writer to have his words said once and then disappear forever into thin air. Seeing our names in print lends to the dream all of us have of immortality. You can't ask for more from something than immortality and money next week."

As Rooney himself acknowledged, the essays lost something in the translation into print. "Intended for television, these pieces count on more visual accompaniment than an occasional still," Michael Dirda observed in his review in the Washington *Post.* "I kept recalling the images that reeled by when I first heard Rooney talk about public art and bank names. I also found myself trying to hear his voice, for he shapes his sentences with brilliant pauses and a conspirational raised eyebrow." Writing in the Los Angeles Times (November 29, 1981), Bruce Henstell declared the long essay *Mr. Rooney Goes to Dinner*, despite the visual deprivation, to be "still the most pertinent comment TV has made in memory on the sociology and psychology of eating in America." Henstell credited *Mr. Rooney Goes to Washington* with "the relevance of *Washington Monthly*," and he concluded: "*A Few Minutes with Andy Rooney* clearly demonstrates that whoever wrote the book should write the rest of *60 Minutes*." In the newspaper columns anthologized in *And More by Andy Rooney* (Atheneum, 1982) Rooney's prose, freed from attachment to visual gimmickry, gains in polish and literacy.

"My knack," Rooney has said, "is for observing something everyone knows about, but from different angles. I'll take something, say a pencil, and put down everything I can think about it, what it means to me, what it's meant to history. It isn't hard to type out two pages of notes about the pencil." He pounds out his essays with his index fingers on two 1920 Underwoods, because he hates "a typewriter that's smarter" than he is. He delivers them from behind his cluttered desk in his actual office in the CBS Broadcast Center in Manhattan, wearing the minimum of makeup the "network mug daubers" insist on. The delivery is deadpan, except for the arched eyebrow, and his voice is a muted whine interspersed with quivers of exasperation or grunts signaling points scored. The sentences are usually short, simple, and declarative, and the humor is dry in the extreme. "There's just a limited amount of good writing that people will take on TV," he has explained, as quoted by Michael Coakley in the Chicago *Tribune* (August 30, 1981). "And humor is especially difficult to get across. Frankly, I'd use less of it if I could."

Andy Rooney is five feet nine inches tall and stocky, tipping the scales at approximately 205 pounds. Wanting to "look absolutely average," he leans to the nondescript in clothing, and although he regularly irons his own trousers (just as he makes his own furniture, churns his own ice cream, and bakes his own bread), he somehow has a rumpled look. In his private life he is quiet and unassuming, reserved in conversation except among friends, and feels "like an idiot" when asked for his autograph. But he is blunt and short-tempered, and surprised at how often his frankness and his scowl pass "for nastiness," because he thinks of himself as "a likeable person." His associates agree that while he is not malleable, he is likable. His editor at CBS, Bob Forte, has described him as being at heart "the worst liberal in the world."

Rooney and Marguerite Howard were married on April 21, 1942. The Rooneys live in the white frame house in Rowayton, Connecticut in which they raised their four children—Ellen, Martha, Emily, and Brian. They lead a simple social life within the Rowayton community, and Rooney includes among his pleasures his Saturday morning excursions through the local hardware and discount stores, buying kitchen gadgets, household paraphernalia, and woodworking tools. His reading is confined to nonfiction, mostly magazine articles and essays. He views himself essentially not as a producer or performer but as a writer: "Writing is always hard work, and that's why writing is dying out. But I still enjoy it. I enjoy closing the door and fighting it out. Then what a further delight it is to do it with pictures." But he realizes that if he is known twenty years from now "it will probably be for the things . . . that got into print."

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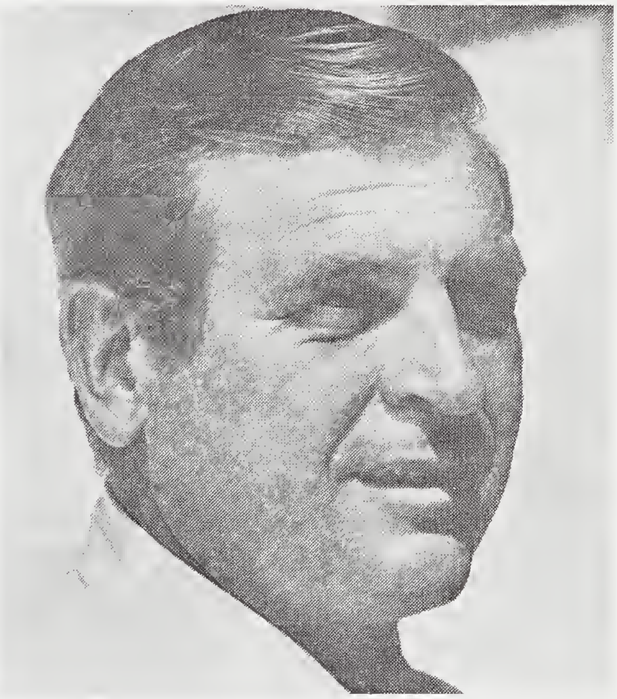

Rostenkowski, Dan(iel D.)

Jan. 2, 1928- United States Representative from Illinois. Address: b. Rm. 2111, Rayburn House Office Bldg., Washington, D.C. 20515; h. 1372 W. Evergreen St., Chicago, Illinois 60622

Dan Rostenkowski, a relatively unknown figure for most of his twenty-two years in the United States House of Representatives, finally achieved public recognition in 1981 when he became chairman of the powerful House Ways and Means Committee and also of the House-Senate Joint Committee on Taxation. A product of the political organization run by Chicago's Mayor Richard J. Daley, Rostenkowski was characterized as "Daley's Man in Washington" for much of his career. Since his mentor's death in 1976, however, he has shed his image of "machine politician" to emerge as a diligent student of tax policy and a master of compromise. Morris K. Udall, a liberal House Democrat, has described his colleague as a practical, "behind-the-scenes guy." "He's not flashy publicly, but he'll work hard to find a way through the thicket," Udall said in a recent interview. "You don't see him on TV shows or making speeches. He's a worker."

Daniel D. Rostenkowski was born in Chicago, Illinois on January 2, 1928 to Joseph P. and Priscilla Rose (Dombrowski) Rostenkowski. His father, who eventually became a United States collector of customs, served in the Illinois House of Representatives and was for many years a Chicago alderman and ward committeeman. Dan and his two sisters, Marcie and Gladys, grew up in the four-story brick house that his paternal grandfather had built on the city's Near Northwest Side after immigrating to the United States from Poland in the mid-nineteenth century. The house was a gathering place for the community's Polish-Americans, many of whom congregated at the tavern operated by Priscilla Rostenkowski on the street-level floor of the building or attended meetings of the Thirty-second Ward Democratic organization, which was headquartered there.

Following his graduation from the parish grammar school, Dan Rostenkowski, as he prefers to be known, attended St. John's Military Academy in Delafield, Wisconsin, where he won fourteen letters in baseball, football, basketball, and track. For a time, he considered entering the United States Military Academy at West Point, but after receiving his high school diploma from St. John's in 1946, he enlisted in the United States Army instead and served for two years as a private with the Seventh Infantry Division in Korea. While in the service, he often played baseball with the professional ballplayers in his division. Encouraged by his Army teammates, Rostenkowski tried out for the Philadelphia Athletics in the spring of 1949, but his father eventually persuaded him to give up his dream of becoming a professional athlete and to resume his night classes in business at Loyola University in Chicago.

Joseph Rostenkowski's twenty-eight years of service as an alderman gave his son both a predisposition for a political career and the necessary connections for it. To spare his mother, who was weary of the strains that public service had placed on her family's private life, Dan Rostenkowski refrained from seeking office until after her death. Finally, in 1952, he accepted the Democratic nomination for the seat in the lower house of the Illinois legislature once held by his father. He won that election and, two years later, captured a seat in the upper house. While Rostenkowski was serving his second term in the state senate, Chicago's new Democratic mayor, Richard J. Daley, suggested that he run for clerk of the Superior Court, but the young legislator had his eye on the United States Congress. With Daley's blessing, Rostenkowski announced his candidacy for the Eighth Congressional District seat being vacated by the retiring Democratic incumbent, Thomas R. Gordon. In the November 1958 general election, he won 75 percent of the vote to defeat his Republican opponent, William F. H. Schmidt, and became, at thirty-one years of age, the youngest member of the Eighty-sixth Congress.

The voters in Rostenkowski's racially mixed, predominantly blue-collar district have reelected him eleven times by increasingly impressive margins. He took at least 60 percent of the ballots in every election held in the 1960's except for the 1966 contest, and in the 1970's he was so popular with his constituents that he regularly garnered between 74 percent and 86 percent of the vote. His hold on the Eighth District is such that the Republicans offered only token opposition in the 1980 election.

During his first decade in Congress, Rostenkowski gradually attained a position of influence in the House. With the help of Thomas J. O'Brien, the leader of the Democratic delegation from Illinois, he secured an assignment to the important Interstate and Foreign Commerce Committee in his freshman term. He sat on that committee until O'Brien's death in 1964, at which time he inherited his colleague's seat on the Ways and Means Committee. The change was significant because, in those days, the Democratic members of the Ways and Means Committee allocated party committee assignments. Rostenkowski's standing rose even more when, in 1966 and again in 1968, he was elected chairman of the House Democratic Caucus.

During his early years in Congress, Rostenkowski's record was typical of a northern Democrat with close ties to a powerful big-city political organization. He used his influence to obtain key committee assignments for Illinois Democrats, and he made sure that Chicago received its full share of funds under programs like the Law Enforcement Assistance Act. On the House floor, he supported civil rights legislation and the various social welfare programs that made up President Lyndon B. Johnson's War on Poverty. He also argued in favor of federal funding of inner-city renewal projects and urban mass transit networks.

In foreign affairs, Congressman Rostenkowski, whose district is home to many staunchly anti-Communist former East Europeans, consistently voted for increased defense spending, including appropriations for the construction of the controversial antiballistic missile system. He backed the American effort in Vietnam until March 1971, when he joined antiwar Congressmen in an attempt to force a quick withdrawal of American military personnel from Vietnam by voting against certain military appropriations bills. Rostenkowski attributed his unexpected change of heart to his increasing inability to explain the purpose of American involvement in Southeast Asia to the high school students in his district, most of whom had no prospects for college draft deferments. "I don't want the President to accept responsibility for losing the war—I'll take it, if it comes to that," he told Norman C. Miller of the *Christian Science Monitor* (April 26, 1971). "I just want to get the kids out of Vietnam." In evaluating his performance through 1971, the Americans for Democratic Action, a liberal interest group, accorded him a rating of 80 percent; in contrast, the conservative Americans for Constitutional Action gave him 3 percent.

Rostenkowski's steady climb up the party leadership ladder put him in line for the most important House leadership positions, but a costly misstep in 1968 temporarily halted his progress. An elected delegate to the 1968 Democratic National Convention in Chicago, the Congressman happened to be manning the telephones on the podium when House Majority Leader Carl Albert, the convention chairman, lost control of the proceedings during a tumultuous demonstration by proponents of the minority "peace plank." On telephoned instructions from President Johnson, Rostenkowski took the gavel and restored order on the convention floor, much to Albert's mortification. Two years later, Albert was elected Speaker of the House. Hale Boggs, Albert's successor as majority leader, asked the new Speaker to name Rostenkowski assistant majority leader, or whip. Albert refused, ostensibly because two weeks earlier, a coalition of Southerners and liberals, who were dismayed by Rostenkowski's relationship with Mayor Daley, had unexpectedly rejected his bid for an unprecedented third term as chairman of the House Democratic caucus, choosing Olin ("Tiger") Teague of Texas instead. Because he had never before lost an election, Rostenkowski was devastated by the defeat. "It destroyed me," he told Arthur Siddon in an interview for the Chicago *Tribune* magazine (December 7, 1980). "I just wanted to crawl into a corner and die. I had been on the crest of a wave, and now I was drowning."

Rostenkowski's political troubles continued into the early 1970's. In an attempt to provide greater minority representation at the 1972 Democratic National Convention, backers of the liberal Presidential candidate Senator George S. McGovern refused to seat Rostenkowski as an Illinois delegate, even though he had been chosen by 98,000 voters. Two years later, Congressional Democrats, spurred by the freshmen in their ranks, stripped the Ways and Means members of their control over committee assignments. Rostenkowski weathered those slights and setbacks with characteristic patience and, in the mid-1970's, made a personal comeback. After the resignation of Representative Wilbur D. Mills of Arkansas in December 1974, Al Ullman, Mills's successor as chairman of the Ways and Means Committee, named Rostenkowski chairman of its newly created subcommittee on health. In addition, the retirement of Representative Albert and the selection of Thomas P. ("Tip") O'Neill, a longtime friend of Rostenkowski's, as the new Speaker gave the Illinois Congressman another chance to move up in the Democratic hierarchy. Late in 1976 Rostenkowski played a key role in the election of Jim Wright as the House Majority Leader for the Ninety-fifth Congress. In return, Rostenkowski was appointed chief deputy to the new Democratic whip, John Brademas.

As he consolidated his position in the House, Rostenkowski worked hard to overcome his image as a "get-along-go-along legislator," to use the words of Curt Suplee, a political reporter for the *Washington Post*. For example, when Ullman tapped him to protect the interests of the Ways and Means Committee in a 1976 House-Senate conference on an important tax bill, Rostenkowski "worked like a beaver," to use his words. Bolstered by facts and figures, he demolished Senator Abraham Ribicoff's arguments in favor of concessions for the many insurance companies that made their headquarters in his home state of Connecticut. "I went into the room and just kicked the brains out of them," Rostenkowski said later. The triumph was doubly sweet, for it settled an old score with Ribicoff, who had bitterly attacked Mayor Daley and the Chicago police during the 1968 Democratic convention. Moreover, it served to announce to leaders in both houses that Dan Rostenkowski intended to make his presence felt in Congress.

Rostenkowski's political stance in the late 1970's remained that of a moderate Democrat. Between the years 1975 and 1980 the Congressman received average ratings of 52.6 percent from the Americans for Democratic Action and 12.3 percent from the Americans for Constitutional Action. For the same time period, the Committee on Political Education of the AFL-CIO gave him an average rating of 85.2 percent. He generally favored foreign aid and defense appropriations, and he approved the Panama Canal treaties and assistance to the Sandinista regime in Nicaragua. House liberals were heartened by his continued support of workers' and consumers' rights as well as his votes in favor of social welfare and education programs, but on other domestic issues, he joined his more conservative colleagues. For example, he voted to delay and relax federal standards for noxious automobile emissions and to reduce by half the number of acres of public land in Alaska to be kept from development. He roused the ire of feminists by voting for bills prohibiting the federal funding of abortions and giving states the right to withdraw their ratifications of the Equal Rights Amendment.

As chairman of the Ways and Means Committee's subcommittee on health, Rostenkowski inevitably became involved in the related issues of medical insurance coverage and hospital cost containment. Like the majority of his fellow Democrats, he favored the extension of medical insurance protection to as many Americans as possible and sought to curb spiraling health care costs. To achieve those ends, however, Rostenkowski was more willing than most to rely on the voluntary cooperation of private business. In 1975 he sponsored a bill requiring employers to continue the group health insurance coverage of former workers who were eligible for unemployment compensation. Initially promising, Rostenkowski's plan fell victim to strong opposition from Republican President Gerald R. Ford and jurisdictional bickering between the Ways and Means Committee's subcommittee on health and the Interstate and Foreign Commerce Committee's subcommittee on health and environment. Despite weeks of hard politicking, Rostenkowski also failed to win House approval of his 1978 bill that would have given hospitals one year in which to curtail their costs voluntarily before Congress imposed mandatory controls.

The 1980 election was a political national disaster for the Democratic party, but it opened up new opportunities for advancement to Rostenkowski. The defeats of Al Ullman and John Brademas presented the Illinois Congressman, the highest ranking Democrat on the Ways and Means Committee, with the choice of chairing that committee or succeeding Brademas as majority whip. Since the post of majority whip is usually a stepping-stone to the majority leadership and, ultimately, to the House speakership, Rostenkowski was tempted to take it, but as chairman of the subcommittee on select revenue measures, a post he had held since 1979, he had developed special skills that the Democratic party needed more on the tax-writing Ways and Means Committee. When O'Neill told his old friend that he would be "more comfortable" with a party loyalist in control of that important committee, Rostenkowski dutifully complied. "I made that decision because otherwise they'd have thought I was running away from becoming the student of tax law," he told Curt Suplee in an interview for the Washington Post (July 23, 1981).

President Ronald Reagan's drive in the spring and summer of 1981 for a sweeping, across-the-board tax cut based on the controversial Kemp-Roth plan constituted the first serious test of Rostenkowski's leadership of the Ways and Means Committee. Like many Democrats, the Congressman was wary of committing the nation to a three-year, 30 percent tax reduction whose immediate benefits would go primarily to the more affluent portion of the population. In a speech before the Association of Commerce and Industry, in Chicago, Illinois on April 9, 1981, he questioned the conviction of supply-side exponents that tax rebates would be converted into savings and investments rather than into inflationary spending. As a feasible alternative to what he called Reagan's "apple-pie-in-the-sky operation," he suggested a one-year cut, with additional reductions if warranted by improved economic conditions.

Over the next few weeks, Rostenkowski formulated what he hoped would be a bipartisan compromise program. His plan included, among other things, provisions for a $28 billion tax cut aimed mostly at low- and middle-income taxpayers, a reduction in the maximum tax on unearned income from 70 percent to 50 percent, and an abatement of such inequities in the tax code as the so-called "marriage penalty," which requires wedded working couples to pay higher taxes than employed single persons living together. In an all-out effort to forge a winning consensus in the House, he offered, on June 3, 1981, a revised two-year 15 percent tax cut with "targeted" relief for middle-income wage earners. But the carefully conceived plan backfired. The Republicans quickly adopted many of the Democratic "sweeteners"; President Reagan continued to insist on a comprehensive three-year package; and many House Democrats, including Speaker O'Neill, openly criticized Rostenkowski's avowed determination to come up with a plan the Administration could accept.

To win public support for his own revised program calling for a 25 percent reduction in personal income-tax rates over thirty-three months, the President took his case to the people in a nationally televised address on July 27. Speaking in rebuttal immediately afterwards, Rostenkowski told viewers, "The real difference between the Democrats' and the President's tax bill remains the same. Our bill . . . favors the working American families earning less than $50,000. The Republican bill favors people making more than $50,000. I'm afraid it's that simple." With the aid of Southern Democratic "boll weevils," whom he had assiduously courted, as well as widespread public approval, the President won Congressional passage of his package on July 29, 1981.

Much speculation surrounds Rostenkowski's plans for his political future. Given his relatively young age and the likelihood that Tip O'Neill will retire by the mid-1980's, the posts of Majority Leader and perhaps even Speaker of the House seem within his reach. "Every Congressman should want to be Speaker," Rostenkowski told one reporter. Some political observers, however, have suggested that the Congressman run for mayor of Chicago in 1983, especially if the Republicans gain control of the House of Representatives in 1982. Since Mayor Daley's death in 1976, Rostenkowski has been the strongest Democrat in Illinois. Always in close touch with his hometown, he never moved his family to Washington, and he regularly returns to the Windy City at the end of the Congressional work week each Thursday. Although he has maintained an apparently cordial relationship with Jane Byrne, Chicago's incumbent Democratic mayor, Rostenkowski has kept his options open. "If the party comes to you and says, 'Dan, we need you to be mayor,' what can a guy do?" he asked, as quoted in the Chicago *Tribune* (December 7, 1980).

A brawny, broad-shouldered man, Dan Rostenkowski stands six feet two inches tall and weighs 210 pounds. He has blue eyes and brown hair, and he speaks in a rich baritone voice. For relaxation, he plays golf, often with Tip O'Neill. On May 12, 1951 he married the former LaVerne Pirkins, whom he met on a blind date. They have four grown daughters—Dawn, Kristie, Gayle, and Stacy Lynn. The Rostenkowskis have lived since their marriage in the house where the Congressman was born. Rostenkowski also maintains a small apartment near the Capitol in Washington, D.C. He has been honored by Polish ethnic organizations, religious groups, and business associations.

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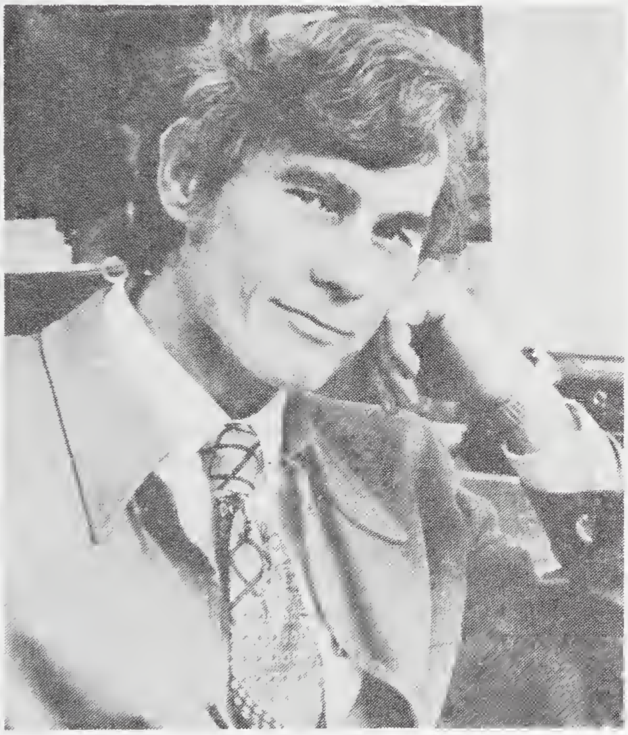

Roszak, Theodore (rōs'zak)

1933- Historian; author; educator. Address: b. Department of History, California State University, Hayward, Calif. 94542

Writing in the radical intellectual tradition of such social analysts as Paul Goodman and Charles Reich, Theodore Roszak has produced an impressive body of books and articles that condemn modern technocratic culture and propose in its place a movement evolving towards new values and forms of experience. Currently a professor of history at California State University, in Hayward, Roszak rose to prominence in 1969 with *The Making of a Counter Culture,* which gave the English language a new word for the youthful dissent of the 1960's and which was perhaps the best-rounded, most lucid, and good-tempered critique of its causes, intellectual origins, and accomplishments. Erudite and sophisticated in his analysis, Roszak attributed the alienation of the young to the dominance in today's life of technocracy and what he has called "objective consciousness."

In his later books, including *Where the Wasteland Ends, The Unfinished Animal,* and *Person/Planet,* he has refined his attacks on what he has called "single vision," a pejorative term for the scientific viewpoint for which he is indebted to William Blake, and has expanded his condemnation to include not only technocratic "power structures," but also the metaphysical roots in science and rationality from which they sprang. Drawing upon a rich legacy of prophetic and visionary literature, as well as upon evidence from contemporary "transcendent" movements, Roszak sees hope of regeneration in psychic, rather than political change, through such mechanisms as a recovery of "visionary imagination," a new sense of personal identity, a return to pre-Christian Gnosis, or wisdom, and small-scale communal life. "If there is anything I have added to what is by now a well-developed diagnosis of our cultural conditions," Roszak wrote, "it is, I think, an awareness of the political implications of single vision and of the spiritual malaise it stems from."

Although Theodore Roszak's work has attracted widespread attention—two of his books were among the final selections for National Book Awards—he has shunned media publicity and interviews. About his origins and early life he has released only the information that he was born in Chicago in 1933, the son of Anton and Blanche Roszak. During discussion of his ideas on *Bill Moyers' Journal* that was telecast over PBS in May 1981, Roszak revealed that his father was of immigrant stock and a gifted cabinetmaker whose job provided "no outlet for autonomy or creativity." He also told Moyers that he was raised as a Roman

Catholic, who inherited "a very limited and stereotyped conception of what religion was, . . . a matter of belief and doctrine." Even in such scanty personal information, Roszak was obviously concerned with social conditions: in his father's case, the lack of personal satisfaction in most people's work; in his own, the failure of traditional religion to provide the individual with transcendent experience.

Roszak received his B.A. degree from the University of California, Los Angeles in 1955, and his Ph.D. degree from Princeton University in 1958. From 1959 to 1963 he taught history at Stanford University, in Palo Alto, California. The following year he worked in London, England, editing *Peace News*, a pacifist journal, and then returned to teach at Hayward, where he became a professor of history and chairman of its History of Western Culture program. In 1968 he again worked in London, doing research at the Center for Group Studies. He was visiting professor at the University of British Columbia in the academic year 1974-75, and he is now visiting professor of humanities at San Francisco State University.

A prolific writer, Roszak began in 1966 to appear regularly in the *Nation*, and he has since contributed to the *Atlantic*, *Harper's*, *The New York Times*, and many other publications. In 1968 Pantheon Books published Roszak's first book, *The Dissenting Academy*, a collection of essays by socially committed scholars in the humanities and social sciences, for which he served as editor. Appearing at the height of the Vietnam War, when educational "relevance" was a key issue in many American universities, the essays voiced "the objections of scholars to the way their subjects are currently being researched and taught, and to the role academics are playing in society as a whole," according to Martin Duberman's summary in a New York *Times* book review (March 17, 1968). Roszak and his colleagues attacked what he deplored in his introductory essay as "mindless collaboration on the one hand and irrelevant research on the other." The contributors called for more personal commitment from faculty, increased value-oriented studies, and conscientious political action by the intellectual community at large. Although some reviewers were disappointed with the book's failure to offer an alternative academic model, as well as with its occasionally raucous tone, Duberman was not alone in viewing its main case as being "cogently, at times even brilliantly" argued. In any event, *The Dissenting Academy* unequivocally positioned Roszak as a critical outsider within the academic establishment, aligned with younger faculty and with students calling for "student power" and political activism.

Appearing shortly after the student uprisings at Harvard and the famous dithyrambic celebration of half a million young people at Woodstock, Roszak's *The Making of a Counter Culture: Reflections on Technocratic Society and Its Youthful Opposition* (Doubleday, 1969) provided a rationale for what seemed to be widespread but unrelated outbursts of student dissent. Summed up by Warren Sloat in *Commonweal* (January 16, 1970) as "a pioneering and interesting work about the formation of a new constellation of values," the book was both a sustained criticism of the society that produced the youth movement and a study of that movement's intellectual origins. Roszak's principal thesis was that our contemporary technocratic society, dominated by "the myth of objective consciousness" and the pursuit of science, had alienated young people, who sought alternatives in magical or visionary approaches to experience, such as Eastern religions, psychedelic drugs, psychic alterations of personality, and non-traditional communitarian relationships. "There must be a new culture," Roszak wrote, "in which the non-intellective capacities of the personality—those capacities that take fire from visionary splendor and the experience of human communion—become the arbiters of the good, the true, and the beautiful." The intellectuals who were progenitors of that new culture, Roszak discovered, were such adult "gurus" as C. Wright Mills, Alan Watts, Herbert Marcuse, Paul Goodman, Norman O. Brown, Timothy Leary, and Allen Ginsberg.

Roszak's argument, made largely in his role of interpreter rather than participant or advocate, was described by George Stade in the New York *Times Book Review* (September 24, 1972) as "reasonable in tone, scrupulous in its qualifications, prudent in its reservations, . . . conscientious in its evidence, and linear in its logic." *The Making of a Counter Culture*, which sold more than 400,000 copies, became a minor classic as a sourcebook for the young and established Roszak as one of the leading spokesmen of the new generation, despite adverse criticism of his interpretations of science, alienation, technology, and anti-intellectualism. Writing in *Newsweek* (September 15, 1969), Robert A. Gross censured Roszak for his repetitive, numbing attack on the scientific world view and for his overly rhapsodic defense of a " 'magical' subjective approach to reality," but nevertheless concluded that *The Making of a Counter Culture* was "the best guide yet published to the meaning . . . of youthful dissent not only in the U.S. but throughout the world's advanced industrial societies." It was nominated for a National Book Award.

Roszak next addressed himself to the compilation of two anthologies that protested against contemporary conditions: *Masculine/Feminine: Readings in Sexual Mythology and the Liberation of Women* (Harper, 1969), which he edited in collaboration with his wife, Betty Roszak; and *Sources: An Anthology of Contemporary Materials for Preserving Sanity While Braving the Great Technological Wilderness* (Harper, 1972). The later book appeared while he was on leave from academic duties with a Guggenheim Fellowship in 1971-72.

Out of that Guggenheim Fellowship came one of Roszak's most important books, *Where the Wasteland Ends: Politics and Transcendence in Post-Industrial Society* (Doubleday, 1972), which Leo Marx, writing in the *Saturday Review* (September 23, 1972), categorized as a "jeremiad of the era of high technology." In Marx's opinion, if Roszak's earlier books repudiated evils in specific cultural situations, *Where the Wasteland Ends* provided an "elaborate rationale for that repudiation."

In his introduction to *Where the Wasteland Ends*, Roszak explained that the book was "about the religious dimension of political life. . . . My purpose is to discover how . . . the essential religious impulse was exiled from our culture, what effect this has had on the quality of our life and course of politics, and what part the energies of transcendence must now play in saving urban-industrial society from self-annihilation." According to Roszak, we are prisoners of "single vision," Blake's depreciatory term for the objective methods of the sciences that we have inherited from Bacon, Newton, Descartes, and Locke. Consequently, we are alienated from nature and from the magical, sacramental view of the universe, a condition fostered as well by the "de-sacralizing" force of institutionalized Christianity. The way to social salvation pointed out by Roszak lies in pre- or non-Christian mystical traditions: in shamanism, in Oriental religions, in the Romanticism of such poets as Blake, Wordsworth, and Goethe.

Reviewing *Where the Wasteland Ends* in *Science* (December 1972), Nicholas Wade observed that Roszak sought not only to blame science for the despoliation of the universe, but also to disprove the equation: Science=Reason=all things good. Other reviewers agreed to some aspects of Roszak's attack on "the myth of consciousness," but few accepted without reservations his relentless defense of "visionary powers, primordial energies, sacramental awareness, adventures of spiritual regeneration, organic wholeness, the viridical experience, enraptured awe, and orgasms of perception." Those are the phrases that one critic, George Stade, quoted in the New York Times *Book Review* (September 24, 1972) from Roszak's description of the Old Gnosis, or "the rhapsodic and nonverbal cognition of nature usual in primitives." But Chad Walsh, reviewing it in *Book World* (November 5, 1972), called *Where the Wasteland Ends* "one of the most perceptive and hopeful treatments of mankind's future in a long time," and once again Roszak was nominated for a National Book Award.

In *The Unfinished Animal: The Aquarian Frontier and the Evolution of Consciousness* (Harper & Row, 1976), Roszak returned to his theme of a sick society, in an extensive examination of the new forms of mysticism and occultism that could bring about a cure through an evolutionary process. Since man is fundamentally religious, Roszak argued, he could not achieve his full development without having recourse to spiritual change; that explained the contemporary upsurge of gurus and shamans, all offering some "mutation of human consciousness" to meet the needs of the times. Roszak discovered evolution along what he called "the Aquarian Frontier" in such disparate phenomena as astrology, alchemy, Yoga, Oriental religions, initiation rites, Tarot cards, and even comic books of superheroes. Aware of the absurdity of many forms of exotic religiosity, Roszak often distinguished in *The Unfinished Animal* between the spurious and the genuine. He expressed his optimistic faith in "the Few," or "see-ers," those who are disciplined and chosen to foster evolutionary change. "People are turning to the inner life," he concluded, "seeking for new resources that will help them cope with culture's failure to provide either personal happiness or social peace."

As the decade of the 1970's neared its end, Roszak offered a cultural history of the decade in *Person/Planet: The Creative Disintegration of Industrial Society* (Doubleday, 1978). Disagreeing with those who saw the period as simply a conservative reaction to the radicalism of the 1960's, Roszak pointed to many signs that people still yearned for religious transcendence and "authentic personhood." In *Person/Planet* the targeted enemies were the industrial bigness and urbanism that had destroyed the possibility that men could live on a personal scale in reciprocity with nature and the planet. Resisting the identities to which they were assigned, modern men and women sought their own identities with the realization that they and their planet could be destroyed. Though Roszak again admitted the fatuity of many current faddish attempts at regeneration, he still invested his hope in those who continued to seek their psychological freedom in such approaches in the 1970's as transcendental meditation, quasi-religious therapies, communes, back-to-the-farm movements, and mystical cults. Always reluctant to provide a blueprint for social planning, Roszak nevertheless seemed to call in *Person/Planet* for massive de-urbanization, a return to self-contained small societies, and further attempts at transcendent self-discovery.

The 1970's was also the decade in which Roszak essayed purely literary forms for the first time. In 1974 Doubleday published his *Pontifex*, a long closet drama subtitled "A Revolutionary Entertainment for the Mind's Eye Theater." A morality play about a play being produced in a city park, *Pontifex* featured a motley cast from the counterculture—leftists, hippies, drug users, and so forth—all assembled to launch a youthful, orgiastic revolution against the authority of technological society. Stylish and amusing, the play directed its satiric barbs at youthful absurdities, while reserving ample sympathy for those who prefer to be "love-zapped," rather than "bomb-zapped."

Roszak again cast his ideas in literary form in *Bugs* (Doubleday, 1981), a futuristic science fiction novel that dramatized one of his most important themes—the battle between a machine-run society and the magic of individual imagination. He has described it as "a novel of terror in the computer age." When the ambitious director of an immense computerized information bank owned by the government playfully informs a group of visiting schoolchildren about "bugs," the glitches that sometimes impair the function of computers, he unwittingly influences an innocent little girl to draw upon psychic powers that infest computers everywhere with a plague of man-killing insects. The struggle between her supernatural powers and the machines eventually shuts down the entire world of computers and brings about the fall of the director, though not without the compensatory recovery of his soul. Farcical and difficult to accept even in terms of science fiction, *Bugs* received little critical attention, although it was an alternate selection of the Literary Guild.

In *The Making of the Counter Culture*, Roszak had expressed his hope for a psychic revolution that would produce a new heaven and a new earth, but by the early 1970's he seemed less confident. In an Op-Ed essay for the New York *Times* (April 12, 1973), he confessed that, "lacking the powers of a Blake," he had found no way to "deal with those who refuse—on principle—to recognize the essential good health of the rising interest in the expansion of visionary awareness." The radical impulses of the 1960's had waned, and the reviewers of his books had become more and more intemperate about his claims for transcendent experience and primitive ways of knowing.

Because of such summary dismissals of his viewpoint, Roszak devoted part of his introduction to *Person/Planet* to responses to the "hasty and prejudicial criticisms" he had received. In an article entitled "Skeptics and True Believers" in the *Nation* (February 19, 1979), he renewed his "case for cults" during the aftermath of the Jonestown People's Temple mass suicides, arguing that those terrifying extremes attest to widespread aspirations for self-transcendent experience. His article "In Search of the Miraculous" in *Harper's* (January 1981) again pointed to "a vast popular culture that is still deeply entangled with piety, mystery, miracle, the search for personal salvation, as much today as were the pious many when the Cartesian chasm between mind and matter was first opened by the scientific revolution." Meanwhile, Roszak's viewpoint received serious attention from such respected scholars as Herbert J. Muller, Thomas R. West, Owen Barfield, and Leo Marx. In an essay in *Daedalus* (Spring 1978) Marx contended, for example, that Roszak's work was "the most systematic effort to formulate a reasoned, coherent ideology expressive of the diffuse antagonism towards science, technology, and scientific rationalism within the dissident 'movement' or counterculture which arose during the 1960's."

In a rare personal description of Theodore Roszak, Nicholas Wade wrote in *Science* that he "lives in Berkeley, a few blocks away from the counter-cultural sidewalks of Telegraph Avenue. In person he is soft-spoken, with a way of looking that suggests more the inner vision of the mystic than the ardor of 'the foremost spokesman of anti-science.' " Photographs of Roszak portray a slightly-built man dressed in casual clothes, with a shock of dark hair, heavy eyebrows, piercing eyes, and a handsome, youthful face. By his marriage to Betty Roszak, he has one child, Kathryn. Roszak has served as a vice-president of the National Institute of Arts and Letters.

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Rouse, James W(ilson)

Apr. 26, 1914- Real estate developer. Address: b. Rouse Company, Columbia, Md. 21044

If, as James W. Rouse contends, the American city is not dying, but rather is being reborn, the reversal of an historic trend toward urban decay may be attributed in large measure to his own capability for planning on an enormous scale and transforming his vision into reality. He is the mortgage banker and city builder who founded the Maryland-based Rouse Company, which has developed or is currently constructing real estate projects totaling more than $2 billion. In his battle against city rot and suburban sprawl he pioneered the enclosed regional shopping mall in the late 1950's; blueprinted and built an entire city, Columbia, Maryland (his crowning triumph) in the 1960's; and shifted to inner city revitalization in the 1970's and 1980's with his model "festival marketplaces" like Boston's Faneuil Hall Marketplace and Baltimore's Harborplace. In *Fortune* (March 23, 1981) Rouse was hailed as an unconventional developer who not only made money, but proved "that the man-made environment can be shaped—and reshaped—to enrich the quality of life."

James Wilson Rouse, the fifth child of Willard G. and Lydia (Robinson) Rouse, was born on April 26, 1914 in Easton, Maryland, on Chesapeake Bay's Eastern Shore. His father was a prosperous canned-foods broker in a town noted for its fruit canneries. Although he reared his children in an eight-bedroom Victorian mansion, he encouraged them to work. With his older brother Bill, Jim got up at 5:00 or 6:00 o'clock in the morning to tend the family vegetable garden, from which they sold radishes, beets, and stringbeans to the local grocer. Later he earned money as a caddie, an employee in a can factory, and a Fuller Brush salesman. At Easton High School he became president of both his class and the student council, edited a paper called the *Belfrey Bat*, and belonged to the basketball and track teams. The death of his mother when he was almost sixteen was followed a few months later by the death of his father, who left so many business debts that the mortgage on the family house had to be foreclosed.

During the year after his graduation from high school in 1930, Rouse attended the Tome School, a preparatory school in Port Deposit, Maryland. In 1931 he moved to Hawaii to live with his older sister, Mary Day, who had married a Navy officer. With her financial help he studied at the University of Hawaii for a year. A scholarship then enabled him to enroll in the University of Virginia, but he left in March 1933 because the Depression obliged him to go to work. In Baltimore he found a job parking cars at the St. Paul Garage. From 1934 to 1936, while studying law at the University of Maryland at night, he worked as a legal clerk in the Baltimore office of the newly created Federal Housing Administration. Giving up his position with that New Deal home financing agency, in 1936 he persuaded the Title Guarantee and Trust Company of Baltimore to inaugurate a mortgage department, which he was then hired to run until 1939. Meanwhile, in 1937, he had been awarded his LL.B. degree and had been admitted to the Maryland bar.

Instead of setting up a law firm, James Rouse borrowed $20,000 from his family and friends and, in 1939, with real estate appraiser Hunter Moss, he opened a mortgage banking business, the Moss-Rouse Company. The pair represented Continental American Life Insurance Company and Connecticut General in a practice that concentrated on FHA loans for one-family houses. Before Rouse entered the Naval Reserve as a lieutenant (j.g.) in 1942, the company was servicing payments on a mortgage loan portfolio of about $6,000,000. For the remaining years of World War II he was on the staff of the Commander Air Force Pacific Fleet, where he held the rank of lieutenant commander at the time of his discharge in 1945. On his return to Baltimore, he enlarged his business by underwriting apartment houses and shopping centers. By 1954 he had bought out his partner and formed James W. Rouse and Company Inc., whose loan portfolio in 1970 reached $885,000,000 worth of mortgages for about seventy life insurance companies, bank pension funds, and other lenders. The Rouse Company's revenues for just that section of its operations came to $1,400,000 annually.

Concurrently, James Rouse was becoming known nationally as a housing expert dedicated to improving urban environments. As chairman of the Mayor's Advisory Committee on Housing in Baltimore from 1949 to 1952, he helped to shape one of the nation's first efforts at upgrading slums, although the accomplishments were impermanent. Active in a local group called Volunteers for Ike, Rouse was named chairman in 1953 of the subcommittee on rehabilitation, redevelopment, and conservation of President Dwight D. Eisenhower's Advisory Committee on Government Housing Policies and Programs. The committee's proposals to expand federal programs against slums became a part of the 1954 Housing Act. With Nathaniel Keith, Rouse wrote *No Slums in Ten Years* (1955), an audacious but unheeded plan for the redevelopment of Washington, D.C. that would have utilized the new government jurisdiction and other provisions granted by the act. A founder and vice-chairman (in 1956, 1957, and 1962) of the Greater Baltimore Committee, a corps of some 100 businessmen, Rouse was a dominant presence in downtown Baltimore's Charles Center redevelopment project. In another gain for urban renewal, in 1961 Rouse chaired the subcommittee of the Maryland State Commission that drafted legislation to set up a metropolitan planning agency for the Baltimore area.

Another way in which Rouse exerted influence on urban renewal was through a national antislum organization, which he founded with other businessmen and housing-industry leaders and of which he served as president in 1958-59 and in 1967-68. The Ameri-Council to Improve our Neighborhood, as it was first called, later became known by the acronym ACTION Inc. Still later, in 1970, as Urban America Inc., it was incorporated into the Urban Coalition, headed by John W. Gardner. Rouse was a member, moreover, of the Rockefeller Foundation's advisory committee on urban design, on which he has served with distinction.

Also an entrepreneur of regional shopping centers, James Rouse acquired a reputation for his melding of good design and profitability. After six years of exhaustive planning, in 1955 he broke ground for his first center, the Mondawmin Mall, at that time the largest single commercial undertaking in Baltimore history, a two-level mall surrounded by a parking lot, on a forty-six-acre site about three miles from city hall. "We thought we should have an enclosed mall," Rouse recalled, as quoted by Gurney Breckenfeld in *Columbia and the New Cities* (1971), "but we lost our nerve." Three years later his concept of indoor shopping streets, air-conditioned in summer and heated in winter, was unveiled at Harundale, nine miles south of Baltimore. The second such center in the United States (the first, Southdale, in Minneapolis, built by Dayton's Department Store, had opened a few months earlier), it became a prototype that captivated America. In 1961, near Camden in Delaware Township, New Jersey, he opened the Cherry Hill mall. By the end of the decade, there were seventeen completed Rouse-owned shopping centers and five more under construction.

To carry out his business ventures, in 1957 Rouse had set up Community Research and Development Inc., a unit separate from his mortgage operation. He once attributed his success to "filling a vacuum in retailing" and described the whole shopping center undertaking as "a process of discovery." Breckenfeld quoted him as explaining, "We are continually discovering new gaps, unmet needs which, once discovered, can be tapped with profit and a real sense of service to the community." In a lecture at Harvard's School of Design, Rouse maintained, "The only real justification of any one of these centers is to serve the people in the area: not the merchants, not the architects, not the developers. If we find what works best for people, we will wind up with both good design and high profits."

The financing and construction of Rouse's first six shopping centers in six different states may be regarded as constituting a rehearsal for the creation of a complete new city. His preplanning included a trip to Europe to study new and old towns. As a final preparatory step before tackling the project, he constructed a smaller, residential shopping and office community, the village of Cross Keys, a seventy-two-acre complex on the site of Baltimore's former Roland Park golf course. The history and social philosophy of the much-acclaimed experimental city on a larger scale are detailed in *Columbia and the New Cities*, in which G. Breckenfeld assessed Columbia as "probably the most meticulously conceived and solidly financed new city to be built by private enterprise in this century." Envisioning a humanistic city, Rouse thought of Columbia as "a garden for the growing of people."

Piecemeal, through dummy buyers, over a ten-month period in the early 1960's Rouse quietly bought up some 14,000 acres of open land in the rolling countryside of Howard County, between Baltimore and Washington, D.C. After assembling a planning staff of architects and engineers under William E. Finley, with Morton Hoppenfeld as chief designer, Rouse, for the first time in the history of city planning, convened a panel of fourteen academic experts on human behavior to hold a running seminar discussion and to serve as consultants to the physical planners. Rouse, whose suggestions were generally more radical than the panel's, forged the character of the city sometimes imperceptibly. "I can think of a hundred places where he influenced me," Hoppenfeld acknowledged.

For years a foe of segregated housing, Rouse insisted on racial as well as economic integration. In an effort to recapture the old sense of village community, the planners clustered seven villages around an urban downtown and oriented neighborhoods to schools. While preserving the natural terrain, they added three lakes. Construction began in June 1966, and the first homes went on sale in July 1967. Originally planned as a balanced, self-sufficient city of 110,000 to be completed in fifteen years, Columbia housed about 56,000 residents by 1981, approximately 20 percent of them black.

In an interview in *Time* (August 24, 1981) Rouse exulted over "the marvelous advance in race relations in Columbia." He believes that his town "raises a banner for a new America," as he was quoted as saying in an article entitled "The New Entrepreneur: Romantic Hero of American Business," in the *Saturday Review* (July 22, 1978). "It isn't a perfect city, but it is a better city," he maintained. "It is a city that works for its people." Rouse's outwardly conventional housing styles, although diversified in type and price, have disappointed some architecture critics. Nonetheless, in his analysis of "A Brand New City for Maryland" in *Harper's* (November 1964), J. W. Anderson described the pattern of houses and garden apartments as "neither monotonous nor spectacular." Anderson deemed Columbia as possibly "the most imaginative attempt yet to capture The Good Life for city dwellers" and perceived Rouse's concept to be "the city as a work of art." In the *New Yorker* (August 5, 1967) Anthony Bailey observed that "for the first time on any such scale in this country, the design of single structures has been subordinated to the design of a larger work."

Columbia was "never a dream," Rouse told Andrea Pawlyna of *People* (July 6, 1981). "It was a very rational thing that emerged out of the irrationality of suburban sprawl." His city, however, which had to be refinanced during the 1974-75 recession, was not replicated. Rouse had to cancel plans for two new towns, one at Shelby Farms, Tennessee, near Memphis, and the other at Wye Island, Maryland, in 1974 and to absorb a $4,200,000 loss. Nevertheless, a wholly owned Rouse Company subsidiary, the American City Corporation, instituted in 1968, has been applying the lessons of Columbia as consultant to old cities. In the course of a decade, it has spurred $1.1 billion in redevelopment in twenty-five cities.

"American Triumphs of the Seventies," an accolade to ten American companies in *Fortune* (December 31, 1979), singled out Rouse for his creation of a "new urban art form: converting dead or decaying downtowns into vibrant shopping and eating oases." Rouse's first two ventures in Boston and Philadelphia, immediate hits that amazed planning and financial skeptics, exemplify the two distinct casts of his retail centers. In the Gallery at Market Street East in Philadelphia, which opened in August 1977, the Rouse Company positioned a four-level, skylit, suburban-like shopping mall between two large department stores. Its first West Coast project, in Santa Monica in 1980, adhered to a similar pattern. Rouse's unique festival marketplaces like Boston's Faneuil Hall Marketplace and Baltimore's Harborplace, on the other hand, are devoid of department stores. As Gurney Breckenfeld wrote in *Fortune* (July 27, 1981), "Their pulling power depends on an intricate blend of lighthearted good taste and restrained but canny design that makes visiting them fun, whether the visitor goes to dine, drink, shop, or just enjoy the scene. The essence of the matter is that Rouse's centers enliven commerce with artful showmanship. In doing so, they recapture the timeless delights to be found in the marketplace, the historic reason for cities."

The Faneuil Hall Marketplace resulted from a restoration in three phases of 150-year-old, block-long, abandoned Greek Revival buildings near Boston's Faneuil Hall. It includes the Quincy Market, which opened in August 1976, with tempting restaurants and an informal, innovative Bull Market of colorful kiosks and pushcarts; the South Market Building, completed in August 1977; and the North Market, completed in 1978. Rouse had been brought into the enterprise, which later stimulated a major development boom in the city, by architect Benjamin Thompson in 1973. Together they repeated the Boston feat on three acres of open space along Baltimore's resurrected Inner Harbor. Opening in July 1980 and drawing more visitors (18,000,000) than Disney World in its first year, Harborplace was heralded as "the most brilliant showcase of Rouse's craftsmanship." Its two translucent pavilions—with 134 restaurants and cafés, fresh-food booths, specialty shops, kiosks, and pushcarts—fulfills Rouse's ideal of the center city "as a warm and human place with diversity of choice, full of festival and delight."

When New York City Mayor Edward Koch first saw Faneuil Marketplace, he announced: "I want one of those for New York." South Street Seaport is scheduled to bring Rouse's brand of festival shopping to Manhattan by 1983. Also on the Rouse Company's drawing boards are St. Louis Station, to be built on the site of an old railroad terminal and surrounding rail yards; Yerba Buena Gardens in San Francisco, which will convert a former Skid Row into a marketplace complex with an amusement park inspired by Copenhagen's Tivoli Gardens; a three-level mall in the heart of downtown Milwaukee, The Grand Avenue, which will connect two existing department stores; and Gallery II in Philadelphia, which will also link department stores. "A city is hollow without a lively, effective retail core," Rouse maintains, as quoted in *Fortune* (July 27, 1981).

In 1979, at sixty-five, James Rouse relinquished the post of chief executive officer of the Rouse Company, but continued as chairman of the board, part time. According to *Time* (August 24, 1981), some critics charge that the company, now under President Mathias J. DeVito lacks Rouse's breadth of vision and is "far more involved in making money than anything else." In March 1981 *Fortune*'s board of editors chose Rouse for the Hall of Fame for Business Leadership, established by Junior Achievement in 1975 and made up of innovative entrepreneurs, selected annually, to provide career models for students. A member of the board of directors of Jubilee Housing Inc., a church-led nonprofit corporation rehabilitating slum apartments in Washington, D.C., in April 1981 Rouse unveiled the Enterprise Development Corporation (which he had originally called the Robin Hood Trust), owned by the nonprofit Enterprise Foundation. That organization focuses on what Rouse terms "the crucial necessity for inventing new processes, new systems for dealing with social needs" and works with people of very low income. It has also proposed a rejuvenation of the Norfolk, Virginia waterfront somewhat in the manner of Harborplace. Rouse is a member of many professional, civic, and educational associations and holds an honorary LL.D. degree from Morgan State College, awarded in 1968.

James W. Rouse's first marriage, to Elizabeth J. Winstead on May 3, 1941, ended after thirty-one years. Their three children are Lydia Robinson, James Wilson Jr., and Winstead. In 1974 he married Patricia Traugott, a former housing commissioner of Norfolk, with whom he lives in a five-bedroom glass and frame house overlooking Lake Wilde, one of Columbia's man-made lakes. A member of the board of the Urban Wildlife Research Center, he keeps a telescope in his livingroom for watching waterfowl. Among his other recreations are tennis, backpacking, hiking, canoeing, fishing, and sailing on his thirty-foot cabin cruiser, *Adequate*.

"The Most Happy Fella among all strollers and browsers" at Harborplace, as he has been described in *Time*, Rouse often dresses in casual attire that is likely to include loafers and a madras jacket or shirt. He is an enthusiastic, affable man who stands five feet eleven inches tall and weighs about 170 pounds. In his book about Columbia, Breckenfeld noted the inspirational effect and the "well-honed magic" of Rouse at the lectern: "His demeanor is quiet, yet intense. As a rule, he speaks from notes, . . . gestures sparingly, generally by pumping his arms in a tight circular motion . . . the gesture [is] a testament to the sincerity of the speaker. One seldom comes away from an evening of listening to Jim Rouse without a sense of evangelical uplift." Raised as a Presbyterian, Rouse was formerly an elder of the Brown Memorial Presbyterian Church in Baltimore, but now attends the nondenominational Church of the Savior in Washington, D.C., whose members work with Jubilee Housing. Of his own outlook on his life and work, he said in the interview for *People*, "I have a conviction that optimism is a value, not a sentimental state of mind. It helps to bring about what ought to be."

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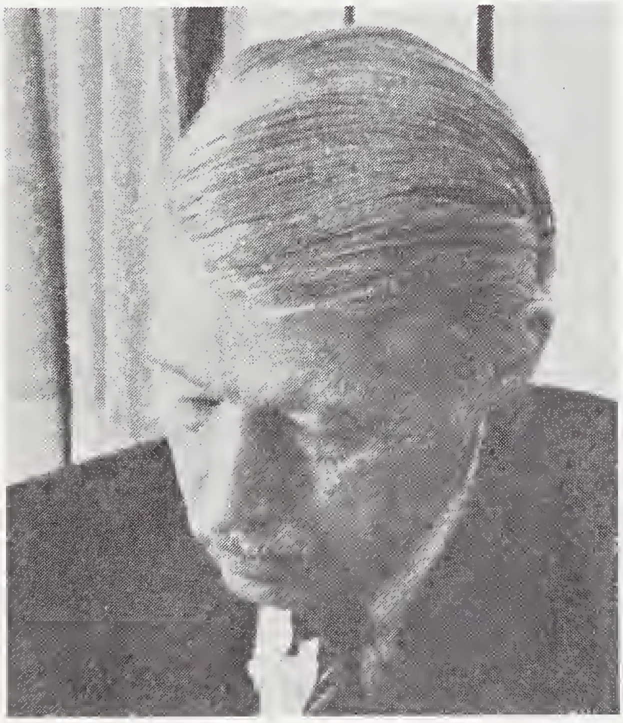

Salisbury, Harrison E(vans)

Nov. 14, 1908- Journalist; author. Address: b. c/o The New York Times, 229 W. 43rd St., New York City, N.Y. 10036; b. c/o Curtis Brown Ltd., 575 Madison Ave., New York City, N.Y. 10022; h. Taconic, Conn. 06079

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Turner Catledge, the former managing editor of the *New York Times*, once described his longtime colleague Harrison E. Salisbury as a "journalistic one-man band." Catledge went on to explain: "He can report, he can write, he can edit, he can see story ideas, he can direct others. He can do all these things because, besides having natural talent, he has a passion to excel." During his five-decade career, Salisbury has roved the international scene from London under the Blitz to Moscow during the Cold War, and he reported from Hanoi while it was being pounded by the American bombardment.

After working for eighteen years as a reporter for United Press, Salisbury joined the *New York Times*, as its Moscow correspondent, in 1949 and gradually acquired a reputation as an authority on Russian history and politics. His reflective pieces on political and social changes in the Soviet Union won him the 1955 Pulitzer Prize for international reporting. An elegant stylist, he has written more than two dozen books, including two best-sellers on Russian history, *The 900 Days: The Siege of Leningrad* and *Black Night, White Snow*. Since his retirement in December 1973, Salisbury has contributed to the *New York Times*'s magazine and book sections and to its Op-Ed page, which he edited for four years.

In his optimistic *Travels Around America* (Walker, 1976), Salisbury retraced the steps taken years before by an itinerant peddler, one of his paternal ancestors, on his rounds in the New England wilderness. Descended from craftsmen and yeomen who emigrated from England in the mid-seventeenth century, the Salisburys migrated westward over the years. Some eventually settled in Minneapolis, Minnesota, where Harrison Evans Salisbury was born on November 14, 1908, the only son of Percy Pritchard and Georgiana (Evans) Salisbury. A shy and solitary child who was several years younger than his classmates at the public elementary school, he spent much of his time in reading and in writing poetry and essays. His early essay about Alexander Hamilton won him a prize from the Minneapolis Historical Society.

Following his graduation, in 1925, from North Side High School, where he served as an editor of the school's weekly newspaper, *Polaris*, Salisbury enrolled at the University of Minnesota. He had intended to become a chemist, but because he found his extracurricular work as editor of the campus *Minnesota Daily* and his part-time job as reporter for the Minneapolis *Journal* more to his liking, he decided to adopt a career in journalism. After taking his B.A. degree in 1930, he joined United Press in St. Paul, Minnesota as a reporter and rewrite man. He worked in its bureaus in Chicago, Washington, D.C., and New York City before being posted, in 1942, to its London bureau. In 1943 he was named manager of its London office and in the following year, foreign news editor, a post he held until 1948.

Sent to the Soviet Union early in 1944 for a six-week "quick survey," Salisbury remained there for eight months, reporting on conditions in Russia during the final days of World War II. On his return to the United States, he contributed to *Collier's* magazine a series of articles based on his Russian observations that was eventually expanded into his first book, *Russia on the Way* (Macmillan, 1946). He spent the remainder of his career with the United Press at its foreign news desk in New York City.

In January 1949 the New York *Times*, without a regular Russian correspondent since Drew Middleton was denied reentry to the country in 1947, recruited Salisbury for its one-man Moscow bureau, although he was at that time, by his own admission, "no specialist in Soviet affairs." One of the few American journalists working in the Soviet Union at the height of the Cold War, Salisbury filed piece after piece despite the strict censorship imposed by the regime of Joseph Stalin. As he explained to Claudia Dreifus in an interview for *Newsday's Long Island* magazine (July 13, 1980), in a single month in 1951, for example, of the thirty-four stories he wrote, only six survived the censor's blue pencil "with enough body retained to justify [his] sending them to New York." Analyses, conclusions, speculations, and biographical material were routinely deleted, and since the New York *Times* initially ran the articles without a warning that they had been approved by a censor, Salisbury was occasionally accused of passing on Communist propaganda and "glorifying" the Soviet regime.

Accompanied by a flock of Russian security agents, Salisbury took an extended trip through Siberia in the spring of 1954. After he returned to the United States later in the same year, the *Times* published his impressions in a widely discussed fourteen-part series, "Russia Re-viewed." Writing for the first time in several years "without the restrictions of censorship or the fear of it," as he put it, he described in graphic detail the pervasive fear and terror under Stalin, and speculated that the Premier may have been murdered in March 1953 by several of his associates. For that series Salisbury was awarded the 1955 Pulitzer Prize for international reporting. The fourteen articles, in a slightly expanded form, were collected in *American in Russia* (Harper, 1955), but it was not until 1961 that he published, in *Moscow Journal: The End of Stalin* (Univ. of Chicago Press, 1961), the scores of dispatches that had been "killed" by Soviet censors during his five-year tour of duty in Moscow.

Barred from the Soviet Union for five years following the publication of his Pulitzer Prize-winning series, Salisbury nonetheless managed to obtain permission to visit several Soviet satellites, among them Poland, Bulgaria, Rumania, and Albania, in 1957. His reports on the deterioration of Communism in those Eastern European countries brought him the Sigma Delta Chi and George Polk Memorial Awards for foreign news coverage. Finally readmitted to the Soviet Union, he made extensive tours of that country and of Central Asia in 1959 and in 1961-62. In two somewhat optimistic books, *To Moscow—and Beyond; A Reporter's Narrative* (Harper, 1960) and *A New Russia?* (Harper, 1962), and in several page-one articles for the New York *Times*, he described what he saw as the gradual drift toward liberalism "in the Western sense" in Russia since Stalin's death and presented a case for Premier Nikita S. Khrushchev as a man of peace. Salisbury's inside knowledge of Stalinist politics served him well in his first novel, *The Northern Palmyra Affair* (Harper, 1962), a suspenseful tale of one man's fight against authoritarianism that Carolyn Lansdale, in her review for the *New Republic* (June 25, 1962), extolled as "the most brilliant account . . . [that] has yet been published of the method and psychology of a Stalin purge." During the early 1960's he also published two books about the Soviet Union and its many ethnic groups for young people: *The Key to Moscow* (Lippincott, 1962) and *Russia* (Macmillan, 1965).

After his transfer to the New York office, Salisbury covered domestic stories as well, beginning with a three-part, page-one investigative series on rubbish disposal in the New York metropolitan area. One of his most controversial pieces, a sympathetic study of the teenage gangs roaming Brooklyn's streets that shocked New York *Times* readers in the spring of 1958, found a wider audience later in the same year when it was published in book form by Harper & Row as *The Shook-up Generation*. Toward the end of the decade, he concentrated more on stories of national interest, among them the developing civil rights movement. His coverage of "fear and hatred" in Birmingham, Alabama, where the "emotional dynamite of racism" was "enforced by the whip, the razor, the gun, the bomb, the torch, the club, the knife, the mob, the police, and many branches of the state's apparatus," led to a $6,000,000 libel suit, which the *Times* eventually won in a far-reaching appeals court decision.

Impressed by Salisbury's performance, Turner Catledge, then the managing editor of the *Times*, named him to run the newspaper's expanding national news operation. As director of national correspondence, Salisbury urged the regional bureau staffs to anticipate stories and to provide fuller coverage of local political, social, economic, and cultural issues. Advanced to the position of assistant managing editor in 1964, he edited special sections and supplements, helped recruit promising young reporters, and took on special assignments for Clifton Daniel, who had succeeded Catledge as managing editor.

As the Vietnam war escalated in the mid-1960's, Salisbury became increasingly skeptical of President Lyndon B. Johnson's confident predictions of an imminent American victory. Determined to visit North Vietnam, which had been off-limits to American journalists for twelve years, he began a relentless letter-writing campaign to North Vietnamese Premier Pham Van Dong in 1965, and months later, while on the 30,000-mile tour of the periphery of the People's Republic of China that served as the basis for his *Orbit of China* (Harper, 1967), he sounded out Communist diplomats with connections in Hanoi. On December 23, 1966, eight days after his visa was granted, Harrison Salisbury was in North Vietnam. He filed his first piece from Hanoi on Christmas Eve. "Contrary to the impression given by the United States communiqués," he wrote, "on-the-spot inspection indicates that American bombing has been inflicting considerable civilian casualties in Hanoi and its environs for some time. . . . President Johnson's announced policy that American targets in North Vietnam are steel and concrete rather than human lives seems to have little connection with the reality of the attacks."

For the next two weeks Salisbury cabled to the *Times* long reports on the number of civilian casualties and the extent of bomb damage in Hanoi and other desolated cities, questioning the military effectiveness of a bombing strategy that resulted in "a stiffening of [the enemy's] national will rather than its weakening." In a final piece, filed from Hong Kong on January 18, 1967, he intimated that the Hanoi government was willing to negotiate a settlement not because of the bombings, but because of political turmoil in the People's Republic of China. He discussed his observations and conclusions in greater detail in his book *Behind the Lines—Hanoi, December 23, 1966-January 7, 1967* (Harper, 1967).

Salisbury's dispatches, splashed across the front pages of newspapers all over the world, stirred up the smoldering dove-hawk debate in Congress and infuriated Johnson Administration officials, who campaigned to discredit him. Once again, Salisbury's patriotism was called into question by some of his countrymen, including a few fellow journalists who dismissed his reports as "careless" and "misleading." Salisbury was surprised at the hostile reaction. "What I did in North Vietnam was to see what had happened, report so far as I was able to on whether the bombs had hit, what damage they had done, what they seemingly had been aimed at and how this was affecting the war effort and will to resist of the North Vietnamese people," he explained in *Behind the Lines*.

Nominated for a second Pulitzer Prize for international reporting for his dispatches from Hanoi, Salisbury had the overwhelming support of the jury, which voted 4-1 in favor of giving him the award for enterprising journalism of "world impact." Ignoring the jury's recommendation, the Pulitzer Advisory Board awarded the prize to R. John Hughes, the Far Eastern correspondent of the *Christian Science Monitor*, for his coverage of Indonesia. Some leading journalists and publishers charged that Salisbury had been denied the award for "ideological" reasons, but Newbold Noyes Jr., the editor of the Washington *Star* and a board member, insisted that the decision had been based on the "accuracy and balance" of his dispatches. "He did not score particularly high in that sense, as compared to what might have been expected of another experienced reporter," Noyes said, as quoted in *Time* magazine (May 12, 1967). Salisbury took the disappointment in stride, telling journalism students at Columbia University, "I have a little distrust for a newspaperman who gets too many bouquets. He must be missing part of the story." The reporter also found some consolation in winning the Overseas Press Club's award for international correspondence and his second George Polk Memorial Award.

When the New York *Times* introduced its Op-Ed—"opposite-editorial"—page of opinion and commentary in 1970, Salisbury was named as its first editor. Aiming to "expand the reader's knowledge" and, at the same time, "stretch" his mind, Salisbury welcomed contributions from people in all walks of life. In choosing articles for the page, he stressed "the interest and importance of an idea," as he put it, rather than the name of the writer. Regular *Times* columnists Tom Wicker, Russell Baker, and James Reston shared space with outside contributors ranging from the conservative William F. Buckley Jr. to Richard Moore, a leader of the Black Panthers. As one of the handful of top editors at the *Times* during that period, Salisbury was involved in the newspaper's courageous decision to publish, in 1971, the so-called Pentagon Papers, the classified government report on American involvement in Southeast Asia. He was promoted to associate editor in 1972, a post he held until his mandatory retirement, at the age of sixty-five, on December 31, 1973.

In spite of his demanding schedule throughout his years as a member of the *Times*'s editorial staff, Salisbury continued to turn out at least one book a year. In each of them he used his knowledge of history and cultural traditions to explain current international events. As early as 1962, in his *A New Russia?*, he had warned readers about the ever-widening Sino-Soviet rift. He outlined the historical roots of the two countries' centuries-old quarrel in *War Between Russia and China* (Norton, 1969). But despite the "proliferation of signs" to the contrary, Salisbury contended that an Asian continental war was not inevitable. To help prevent it, he suggested, as a solution to the "food-population equation," the establishment of a "world food pool on which food-deficit nations like China could draw . . . as a *matter of right*."

C. P. Snow hailed Salisbury's *The 900 Days: The Siege of Leningrad* (Harper, 1969) as "something like a nonfiction masterpiece, at the same time realistic, brotherly, and admiring." In his scrupulously documented account of the Nazi bombardment and blockade of Leningrad from August 1941 to January 1944, which resulted in the deaths of 1,500,000 people, Salisbury used a cinematic, cross-cutting technique in scores of separate scenes reconstructed from public documents, diaries, memoirs, and personal interviews with hundreds of survivors. During the late 1960's and early 1970's Salisbury also published *The Many Americas Shall Be One* (Norton, 1971), a patriotic call for a renewal of "the old tradition" of "Washington and Jefferson and Hamilton" as a cure for the ills of contemporary American society, and *To Peking and Beyond: A Report on The New Asia* (Quadrangle, 1972), an analysis of the changing political and economic conditions in the Far East. He also edited, among other books, *The Soviet Union: The Fifty Years* (Harcourt, 1967), an appraisal of Russian life and culture by fourteen New York *Times* reporters and critics; *The Eloquence of Protest; Voices of the 70's* (Houghton, 1972), an anthology of statements by the leaders of protest movements; and with David Schneiderman, *The Indignant Years; Art and Articles From the Op-Ed Page of the New York Times* (Crown/Arno, 1973).

In 1975 Random House published, to generally disappointing reviews, *The Gates of Hell*, Salisbury's novel about a Soviet dissident writer based on the life of the Nobel Prize-winning author Aleksandr I. Solzhenitsyn. His *Black Night, White Snow: Russia's Revolutions 1905-1917* (Doubleday, 1978), a sweeping narrative of the collapse of the "worm-eaten structure of the Romanov Empire," proved much more successful, both with critics and readers. Drawing on Russian archives and personal memoirs for his unconventional history, he concentrated on "the *narod*, the peasants who smelled of sweat and black bread," and the poets "who almost alone had a premonition of the black night, the white snow, and the blood which would soak the rich Russian earth . . . and change it and the world irretrievably." He treated the same subject in a more anecdotal fashion in *Russia in Revolution, 1900-1930* (Holt, 1978).

After his official retirement from the *Times*, Salisbury hosted the weekly PBS series *Behind the Lines*, a critical scrutiny of the news media, during its 1974-75 season, moderated PBS's short-lived *National Town Meeting*, and, a few years later, served as a script consultant for *The Unknown War*, a twenty-hour documentary series about the battles along the Russian front in World War II. He spent most of his time, however, working on a history of the transformation of the New York *Times* from a pillar of the American establishment into an independent, aggressive "surrogate for the people," a "fourth coequal branch of government." Much of *Without Fear or Favor: The New York Times and its Times* (Times Books, 1980) is devoted to a study of the agonizing decision-making process that led to the publication of the Pentagon Papers. In Salisbury's view, that decision symbolized "the metamorphosis of the *Times* from a newspaper that recorded the action to one that has become, like it or not, a very considerable part of the action."

Harrison Salisbury is a tall, lean man with an angular face and piercing blue eyes. According to Turner Catledge, he is quiet and "something of a loner." For relaxation, he attends the theatre and the ballet, listens to classical music, and travels with his wife, the former Charlotte Young Rand, a writer of books about Asia, whom he married in April 1964. The two share an apartment in Manhattan and a country house in Taconic, Connecticut. Salisbury is the father of two sons, Michael and Stephan, from an earlier marriage to Mary Hollis Salisbury that ended in divorce. He is a member of the Century Club and the National Press Club, and in the mid-1970's he served a three-year term as president of the National Institute of Arts and Letters.

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Sarton, May

May 3, 1912- Writer. b. Academy of American Poets, 1030 Fifth Ave., New York City, N.Y. 10028; h. Box 99, York, Me. 03909

"My business is the analysis of feeling," May Sarton, the novelist and poet, once observed. In her fifty-year career Miss Sarton has used a wide range of literary forms, from the lyric

May Sarton

poem to the contemplative memoir, to explore the tangle of feelings involved in human relationships in general and in women's relationships in particular. She is especially interested in the predicament of the woman artist who, as the title character in her novel *Mrs. Stevens Hears the Mermaids Singing* puts it, satisfies her need to create only "at the expense of herself as a woman." Denied the critical recognition that she deserved for years, Miss Sarton has recently seen a resurgence of interest in and a reevaluation of her work, a reversal she attributes largely to the growth of the women's movement.

As she explained in her autobiographical *Plant Dreaming Deep* (Norton, 1968), Miss Sarton has always hoped that eventually the body of her work would be seen "as a whole, all the poems and all the novels, as the expression of a life which, though unfashionable all the way, has validity." In addition to seventeen novels and thirteen volumes of poetry, Miss Sarton's extraordinarily varied list of credits includes six works of nonfiction, mostly autobiographical, the whimsical *The Fur Person: the Story of a Cat* (Rinehart, 1957), a play, two children's books, and many essays, articles, and short stories.

May Sarton, whose given name is Eléanore Marie, was born in Wondelgem, Belgium on May 3, 1912, the daughter of Mabel (Elwes) Sarton, an artist, and George Sarton, the renowned philosopher and historian of science. She was an only child, yet she has always thought of herself as a kind of "twin" to *Isis*, the scholarly international journal on the history of science that her father founded in the month of her birth. At the outbreak of World War I, the Sartons fled Belgium, first to England, Mabel Sarton's homeland, then to the United States, where they finally settled in Cambridge, Massachusetts in 1918. There George Sarton obtained a part-time teaching post at Harvard University and, with some financial support from the Carnegie Institution of Washington, devoted himself to completing his most ambitious and significant work, the multivolume *Introduction to the History of Science*. Mabel Sarton contributed to the family income by designing embroidered dresses and coats for her own firm, Belgart. Both parents had an enormous influence on May Sarton's work. As she explained to Leslie Hanscom in an interview for *Newsday* (September 19, 1976), "I try to be both my mother and my father, as human and understanding as my mother and as disciplined and productive as my father."

Throughout her childhood Miss Sarton attended the Shady Hill School, a progressive cooperative school in Cambridge founded by local university professors so that they would have a degree of control over their children's education. There, with the sensitive guidance of one of her teachers, Agnes Hocking, she acquired a lifelong "passion" for poetry. When she was twelve, she accompanied her parents on a year's sabbatical leave in Belgium, where she studied at the Institut Belge de Culture Française. Following her graduation from the Shady Hill School in 1926, she completed her formal education at the High and Latin School, in Cambridge.

Stagestruck after seeing Eva Le Gallienne in Ibsen's *The Master Builder*, Miss Sarton spent her summer vacations from high school acting in semiprofessional productions at the Little Theatre in Gloucester, Massachusetts. Finally overcoming her father's objections, she moved to New York City in 1929 to join Miss Le Gallienne's Civic Repertory Theatre as an apprentice. She remained with the company for three years, gradually taking on roles of greater difficulty and importance, including that of Natasha in Maxim Gorki's *The Lower Depths*.

In her third season with the Civic Repertory, Miss Sarton took on the additional task of running its young apprentice group. After the parent company folded in 1933, she kept the tiny group of dedicated actors together, first as the Apprentice Theatre, then as the Associated Actors Theatre, Inc. Although it operated on a shoestring, the troupe managed to survive for three years, and during its most successful season presented a series of modern European plays as part of a drama course at the New School for Social Research. In 1936 the group disbanded, a victim of Depression economics and the defections of such actors as Alexander Scourby to Broadway. "It is not a bad thing to have to face total failure at twenty-four," Miss Sarton observed in *I Knew a Phoenix: Sketches for an Autobiography* (Holt, 1959). "It toughens the spirit and makes one aware that . . . human beings have unquenchable resources within them."

Over the next few years Miss Sarton made several trips to England. She had become a naturalized United States citizen in 1924, but was for years unable to overcome her sense of exile because she had been forced to leave her native Belgium. Her frequent trips abroad only reinforced the feeling, for although she was repeatedly "pulled back to Europe as a 'home,'" she inevitably came "to feel a stranger there, after all," as she explained in *I Knew a Phoenix*. Wandering along London streets, "wondering sometimes if [she] existed," she found her solitude to be "an enriching state" for a budding writer. "Then the written word . . . takes on an intensity of its own," she went on. "Nothing gets exteriorized or dissipated; all is concentrated within."

Out of that experience came two volumes of poetry, *Encounter in April* (Houghton, 1937) and *Inner Landscape* (Houghton, 1939), and a novel, *The Single Hound* (Houghton, 1938). In all three, Miss Sarton began to investigate the themes that she would continue to develop throughout her career, among them, the ecstasies and agonies of love, the difference between passionate love, which in her view can only be destructive, and the real love of "positive detachment," the uniqueness of each individual human being, and the artist's need to create order out of the chaos of his personal life.

Although critical appraisal of Miss Sarton's three early works was on the whole favorable, sales were small. To supplement her earnings as a novelist and poet, she wrote book reviews and articles about the theatre and poetry, but her main source of income in the late 1930's was her job as a teacher of creative writing and choral speech at the Stuart School in Boston. During the 1940's she traveled extensively in the United States, lecturing on poetry at various colleges and universities for the sum of $25 and a few days of room and board. In 1944 she settled briefly in New York City, where she was hired by the United States Office of War Information to write the scripts for documentary films about American life that were to be distributed abroad. Among her screen credits are the scripts for *A Better Tomorrow: Progressive Education in New York City* (1945), *The Valley of the Tennessee: The Story of the TVA* (1945), and *Toscanini: The Hymn of Nations* (1944).

Miss Sarton's second novel, *The Bridge of Years*, a perceptive analysis of the impact of two world wars on an intellectual Belgian family, was published by Doubleday in 1946. Held together by the indomitable Mélanie Duchesne, who alone recognizes the inestimable value of "positive detachment," the Duchesnes survive marital crises, personal setbacks, political turmoil, and the Nazi occupation. Miss Sarton "understands the lonely inviolability of the individual and the universal need for love without bondage," Grace Frank wrote in her appraisal of the novel for the *Saturday Review of Literature* (October 26, 1946). "She also understands the eternal dilemma of those torn between the life of the spirit and life as it must be lived on a more human plane."

As Agnes Sibley observed in her critical study *May Sarton* (1972), that "eternal dilemma" and the need for "positive detachment" constitute the themes of Miss Sarton's next two novels as well. *Shadow of a Man* (Rinehart, 1950) concerns the coming-of-age of Francis Chabrier, a young Bostonian on his own in Paris, and *A Shower of Summer Days* (Rinehart, 1952) examines the influence of the past—in this instance, the past of Dene's Court, the great Irish country house that is, in effect, the book's main character—on the emotions and interrelationships of four individuals.

In *Faithful Are the Wounds* (Rinehart, 1955), an account of the suicide of Edward Cavan, an idealistic Harvard professor, at the height of the McCarthy-era anti-Communist witch hunts and its effect on his soul-searching friends and relatives, Agnes Sibley discerned a subtle shift away from the emphasis on the individual's need for detachment toward a realization of the universal human need for "communion," to use Miss Sibley's word, with others. In Edward Cavan, a character loosely based on F. O. Matthiessen, the Harvard professor of American literature whose suicide had profoundly affected her, Miss Sarton created a different kind of hero, one not content to be merely "a witness" to life.

Achieving the delicate balance between personal and professional commitments is especially difficult for women, Miss Sarton argued in a group of novels published by Norton that feature women as the protagonists: *The Small Room* (1961), *Joanna and Ulysses* (1963), *Mrs. Stevens Hears the Mermaids Singing* (1965), and *Crucial Conversations* (1975). In each of them she reiterates what she has called her "own hard view" that, as she observed in *The House by the Sea: A Journal* (Norton, 1977), "it is next to impossible to lead a fulfilled life as a human being and do original work of the highest caliber, if one is a woman," for whom dedication to one's talent usually requires an often painful personal sacrifice as well as considerable self-discipline. For example, in *Crucial Conversations*, Poppy Whitelaw finds it necessary to end her stifling twenty-seven-year marriage in order to test her talent as a sculptor. Miss Sarton further explored the destructive effects of marital tension in her most recent novel, *Anger* (Norton, 1982), about a tempestuous, but warm-hearted opera singer and her cold, unsupportive husband.

Unlike Miss Sarton's other novels, *Mrs. Stevens* is not so much concerned with personal relationships as it is with the mysterious genesis of the creative impulse. Recalling the "provenance" of her poetic inspiration for two reporters from a national magazine, Hilary Stevens, a lionized septuagenarian poet, realizes that her own special muse has always been feminine. At the time of its publication, the novel was dismissed by most book reviewers, many of whom strenuously objected to its frank treatment of lesbianism, as a "shallow" and "embarrassing" self-justification, but it has since become regarded as a minor classic.

In writing *Mrs. Stevens,* Miss Sarton was acutely aware of the professional risk she was taking. "I probably could not have 'leveled' as I did in that book had I had any family . . . , and perhaps not if I had had a regular job," she admitted in *Journal of a Solitude* (Norton, 1973). "I have a great responsibility because I can afford to be honest. The danger is that if you are placed in a sexual context people will read your work from a distorting angle of vision. I did not write *Mrs. Stevens* until I had written several novels concerned with marriage and family life."

Because she had always viewed life as "a timeless ascent," a continuing growth "toward more light," the onset of old age holds few terrors for May Sarton, who has made it the subject of several of her most affecting novels, including *As We Are Now* (Norton, 1973), an indictment of substandard nursing home care, and *A Reckoning* (Norton, 1978), in which a dying widow discovers herself as a woman. The terminal illness of a close friend prompts a self-centered middle-aged man to reexamine his own life in *The Birth of a Grandfather* (Rinehart, 1957). In *Kinds of Love* (Norton, 1978), which some critics rate as Miss Sarton's most memorable novel, it is the approaching bicentennial of their hometown that prompts some elderly New Englanders to delve into their personal histories.

To May Sarton poetry has always seemed to be "much more a true work of the soul than prose." "I suppose I have written novels to find out what I *thought* about something and poems to find out what I *felt* about something," she noted in her *Journal of a Solitude.* Over the years, she has examined her feelings about many subjects, ranging from the relationship between the artist and his work to the horrors of modern warfare, but her unfailing belief in the feminine sensibility is perhaps her most frequent theme. In their imagery and sentiments, "She Shall Be Called Woman," a free-verse poem from her first collection, and "My Sisters, O My Sisters," from *The Lion and the Rose* (Rinehart, 1948), anticipate many of the concerns of the feminist writers of the 1970's and 1980's.

Whatever her subject, Miss Sarton has married metrical form to content and has demonstrated a marked preference for the restrictive precision of the conventional Shakespearean sonnet, which she often chooses for her love poetry, and for the quatrain. "All is held solid and clear and contained; there is nothing ragged or spilled over," she said of those formal structures in an article for the *Christian Science Monitor* (March 16, 1966). "I can hold it in my hand like a rock."

With the publication of *A Private Mythology* (Norton, 1966), Miss Sarton began to experiment more and more with free verse and irregular and approximate rhymes, and in her later volumes, perhaps most notably in *A Grain of Mustard Seed* (Norton, 1971), and *A Durable Fire* (Norton, 1972), she shifted easily from free verse to established forms in her explorations of the meaning of life in a world out of balance. Among her other books of poetry are *The Land of Silence and Other Poems* (Rinehart, 1953), *Cloud, Stone, Sun, Vine: Poems, Selected and New* (Norton, 1961), and *Halfway to Silence* (Norton, 1980). Norton has also published two collections of verse: *Collected Poems 1930-1973* (1974) and *Selected Poems* (1978).

Some critics found in the orderly, measured prose and sharply etched characterizations of Miss Sarton's novels an almost Jamesian detachment and in her carefully fashioned verse a "civilized and intricate" way of seeing, to use Robert Hazel's words, that is reminiscent of W. H. Auden. Her unerringly exact imagery and perceptive analysis of emotions reminded others of Elinor Wylie, while a few reviewers saw striking parallels to Edna St. Vincent Millay. To Miss Sarton's dismay, only a handful of her critics made the attempt to "get inside" her work, as she once put it. In a discussion of the writer's career published in the June 8, 1974 issue of the *New Republic,* Doris Grumbach suggested that Miss Sarton's honesty made many male critics "uncomfortable." But even Miss Grumbach, who has always been among Miss Sarton's staunchest defenders, feels that the poet-novelist "has never achieved quite the full extent her talent seemed to portend." "Her work gives us the sense of the perpetually promising," she remarked in the New York *Times Book Review* (April 27, 1975). "We look back over a just-read work with regret born of our recognition of her partial success."

In her *Journal of a Solitude,* May Sarton described herself as "an onery character, often hard to get along with." Among the things that make her "flare up like a cat making a fat tail" are pretentiousness, smugness, vulgarity, "coarseness of soul," and small talk. Nevertheless, interviewers have invariably found her to be open and amiable, willing to discuss her work and her unconventional life with a candor that borders on guilelessness. Several years ago Miss Sarton moved with her dog, Tamas, and her cat, Bramble, to an isolated house, which she had lovingly furnished with some cherished pieces from her parents' home in Belgium, on the Maine seacoast.

May Sarton clearly relishes her "increasingly rewarding" solitude, but she is far from being a recluse. "I enjoy and need my friends too much," she explained in *The House By The Sea.* "But it is a matter of detachment, of not being quite so easily pulled out of my own orbit by violent attraction, of being able to enjoy without needing to possess." An early riser, she follows a strict daily routine and usually writes for three or four hours before beginning her round of chores. Her preferred leisure activities are gardening and reading her favorite novelists, among whom are Ivan Turgenev, Anthony Trollope, Henry James, Virginia Woolf, and E. M. Forster, and her favorite poets, George Herbert and Thomas Traherne.

Despite her professed "horror" of the "stultifying" academic world, which she once described as "a breeding ground for prima donnas," Miss Sarton has continued to teach and lecture throughout her career. The Briggs-Copeland instructor in English composition at Harvard University from 1950 to 1953, she was a lecturer in creative writing at Wellesley College from 1960 to 1963, at the Bread Loaf Writers Conference in Middlebury, Vermont from 1951 to 1952, and at the Boulder (Colorado) Writers Conference from 1953 to 1954. She was poet-in-residence at Southern Illinois University in Carbondale, in 1945, and twenty years later, at Lindenwood College in St. Charles, Missouri, and she was a Phi Beta Kappa Visiting Scholar for the 1959-60 academic year, and a Danforth Visiting Lecturer for 1960-61.

Among the many awards that May Sarton has received over her long and distinguished career are the Golden Rose Award from the New England Poetry Club, the American Poetry Society Reynolds Prize, the Bland Memorial Prize, and the Johns Hopkins University Poetry Festival Award. She received a grant from the National Endowment for the Arts in 1966 and a Guggenheim Fellowship in 1954. Miss Sarton has been awarded honorary doctorates in literature from Russell Sage College, in 1958; New England College, in 1971; Bates College, in 1974; Colby College, in 1974; Clark University, in 1975; the University of New Hampshire, in 1976; and the King School of the Ministry, also in 1976. She is a Fellow of the American Academy of Arts and Sciences.

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Schaufuss, Peter

Apr. 26, 1949- Dancer. Address: b. National Ballet of Canada, 157 King St. East,
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Combining the poetic elegance of Erik Bruhn, the animal magnetism of Rudolf Nureyev, and the technical virtuosity of Mikhail Baryshnikov, Peter Schaufuss gives to his dancing a "fierce imprint," to use the critic Anna Kisselgoff's words, that is entirely his own. Schaufuss, who was trained in the strict academic tradition of the Royal Danish Ballet, has the soaring, light jump, the extraordinary *ballon*, the feathery beats, the swivel-smooth multiple pirouettes, and the perfect finishes of the ideal Bournonville *danseur*, but his style is spiced with Russian-flavored power and flamboyance. A veteran of several major international ballet companies, among them the London Festival Ballet and the New York City Ballet, he has danced almost every major role in the classical repertory. Since joining the National Ballet of Canada as a principal dancer in 1977, he has devoted some of his time to staging critically acclaimed revisions of such Bournonville classics as *La Sylphide* and *Napoli*, but he remains first and foremost "one of the great dance instruments of our time," as Clive Barnes once put it.

Peter Schaufuss was born in Copenhagen, Denmark on April 26, 1949, the only son of Frank Schaufuss and his wife, Mona Vangsaae, principal dancers of the Royal Danish Ballet. He has one older sister, Puk, who is an actress.

As their financial situation steadily improved during the early 1950's, the Schaufusses moved so often that Peter Schaufuss came to feel that his only real home was the Opera House in Copenhagen. When he was seven, the boy was accepted for training at the Royal Danish Ballet School. The following year he performed on stage for the first time, appearing with his mother in Niels Björn Larsen's short ballet *Vision*. He later played many children's parts, including the impudent page in the company's production of Sir Frederick Ashton's full-length *Romeo and Juliet*.

Although they recognized their son's talent, the Schaufusses discouraged him from pursuing a career as a professional dancer, preferring that he choose "something respectable," to use his words, such as law or veterinary medicine. For a time Schaufuss himself was more interested in athletics than in ballet. It was not until he was placed in the "aspirant class" under such renowned teachers as Vera Volkova and Stanley Williams that he decided to become a dancer.

Taken into the company's corps de ballet in 1965, Schaufuss made his official debut a few months later, partnering Solveig Ostergaard in the showpiece *Don Quixote* pas de deux. Other soloist roles followed, among them important parts in John Cranko's acrobatic *Jeu de Cartes* and in the gruesome melodrama *The Miraculous Mandarin*. His letter-perfect execution of the role of the jester in *Kermesse in Bruges* established him as a master of the exacting Bournonville technique, but even at that early stage in his career, Schaufuss' goal was to become "an *international* dancer—not to dance always in one way, but in as many ways as possible," as he explained to Olga Maynard of *Dance* magazine (September 1974).

Eager to learn another style of dancing, Schaufuss immediately accepted when the National Ballet of Canada offered him a contract as a soloist. Joining the company in Toronto for its 1967-68 Christmas season, he impressed local dance critics with his dazzling performances as the Prince in *The Nutcracker* and, later, in the *Don Quixote* pas de deux, but because he was, by his own account, homesick, irritable, and "big-headed," he soon alienated his fellow dancers as well as company managers. Assigned only minor roles during his second season, the demoralized and chastened young dancer left the National Ballet of Canada at the end of the year.

On his return to Copenhagen, Schaufuss rejoined the Royal Danish Ballet, but for months the company's artistic director, Flemming Flindt, who had advised him not to accept the Canadian contract, refused to let him perform. Eventually Flindt relented, but he deliberately cast the dancer in relatively unimportant roles. Bored and frustrated by the lack of work, Schaufuss jumped at the chance to join the London Festival Ballet, where he would have the opportunity to appear in a wide variety of ballets, including the great Russian and romantic classics, when his contract with the Danish troupe expired in 1970. During his four years with the London company he danced "everything classical under the sun," as he put it, taking leading roles in *The Sleeping Beauty*, *Swan Lake*, *Giselle*, *The Nutcracker*, *Cinderella*, *Don Quixote*, and *Le Corsaire*, and in such contemporary ballets as Harald Lander's *Etudes* and Glen Tetley's *Greening*.

According to the critical consensus Schaufuss' prodigious technique served him well in the virtuoso classical variations, but his as yet undeveloped acting ability was not up to the dramatic demands of the complex roles of Count Albrecht in *Giselle* or Prince Siegfried in *Swan Lake*. He was, at first, an unsure and somewhat inattentive partner, too, but with the unfailingly patient help of his regular partner, Dagmar Kessler, whom he had dropped several times during the climactic grand pas de deux in his debut performance of *The Sleeping Beauty*, he gradually mastered that delicate art.

While he was a principal dancer with the London Festival Ballet, Schaufuss frequently appeared as a guest artist with the San Francisco Ballet, the Pittsburgh Ballet, and the Royal Danish Ballet, which he accompanied on its tours of the Soviet Union, in 1973, and the United States, in 1974. During his stay in the Soviet Union, he took a regular class with Assaf Messerer, the Bolshoi Ballet's distinguished teacher. Watching the Bolshoi's dancers, he suddenly realized that he had "not been dancing." As he told Olga Maynard, "I had only been doing dance exercises. The choreography for me was always explicit: without deviation in the slightest. I strained always to be correct." From the Russians, he learned a more flamboyant technique and a freer, more relaxed style. He tested his new, highly individual approach to dancing at the International Ballet Competition in Moscow in 1973. Performing variations from *Paquita*, *The Nutcracker*, *La Sylphide*, *Le Corsaire*, the *Black Swan* pas de deux, and George Balanchine's *Apollo*, he won the heart of the partisan audience and a Silver Medal from the judges.

Feeling restricted by the classical ballets that dominated the London Festival Ballet's repertory, Schaufuss resigned from the company in 1974 and, following in the footsteps of his friend and Royal Danish Ballet colleague, Peter Martins, signed on as a principal dancer with Balanchine's iconoclastic New York City Ballet. His debut performance, in November 1974 as a last-minute substitute for the injured Jacques d'Amboise in Balanchine's *Scotch Symphony*, was marked by high-flying leaps and daredevil double air turns into arabesques. But the formidable physical skill that overwhelmed balletgoers occasionally overpowered Balanchine's carefully constructed choreography. Apparently acknowledging the dancer's uncommon physical gifts, Balanchine granted Schaufuss a rare "special dispensation," as Anna

Kisselgoff put it, to reshape roles, as he did with his feral bridegroom in the ritualistic *Bugaku*, and even to invent steps, as he did in *Stars and Stripes*. Schaufuss also capitalized on his strong dramatic presence to give emotional weight to his characterization of the Prince in Balanchine's abstract one-act version of *Swan Lake*, and he and his partner, Sara Leland, regularly turned the spiky central pas de deux in the angular *Rubies* section of *Jewels* into a love duet.

During Schaufuss' first year with City Ballet, Balanchine tailored two short ballets—*Rapsodie Espagnole* and *The Steadfast Tin Soldier*—to the dancer's special strengths, and John Taras, a company ballet master and choreographer, created the role of the Pirate in *Daphnis and Chloé* for him. His repertory also included leading roles in Jerome Robbins' pure-dance exercise *An Evening's Waltzes* and in Balanchine's *Theme and Variations, Symphony in C, La Sonnambula, Raymonda Variations, Cortège Hongrois, Tchaikovsky Suite No. 3, The Nutcracker, Brahms-Schoenberg Quartet, Shéhérazade,* and *Tchaikovsky Pas de Deux*.

Sidelined by a debilitating back injury in 1975, Schaufuss spent nearly eight months in London undergoing daily osteopathic treatment to realign his bones and recondition his muscles. Dimitri Papoutsis, the osteopath who engineered his miraculous recovery, has since become his manager. Shortly after he returned to the New York City Ballet, he was once again sidelined, this time by a company musicians' strike. Because of the unexpected temporary unemployment, Schaufuss was free to accept guest engagements with several European troupes and, to the surprise and delight of New Yorkers, with American Ballet Theatre, which had been plagued by injuries to its male principals.

Filling in for Ivan Nagy, Schaufuss partnered Natalia Makarova in a performance of *Giselle* that many balletomanes rated the best in years. An ardent Albrecht, he inspired Miss Makarova, who responded with a moving portrayal of the frail peasant girl. Schaufuss was especially effective in the taxing second-act variations. "In the phenomenal risks he appeared to take, both with the laws of gravity and the music, one could see the passionate remorse and desperation of his Albrecht, dancing his life away to expunge his guilt over Giselle's death," Eric Taub wrote in *Ballet News* (November 1981). Amazed by his aerial acrobatics, the audience erupted into wild cheering after each of his solos, and at the curtain call, Miss Makarova awarded her partner three roses instead of the customary single flower.

"With that performance, I suddenly realized where I belonged as a dancer," Schaufuss told John Gruen in an interview for the New York *Times* (September 11, 1980). "I knew I had to dance the classics—that dancing the classics gave me the identity I needed." Following City Ballet's 1977 spring season in New York City, he danced the roles of Albrecht in *Giselle* and Prince Siegfried in Erik Bruhn's version of *Swan Lake* with the National Ballet of Canada during its two-week stay at the Lincoln Center for the Performing Arts in New York. Those appearances confirmed his emergence as "one of the world's top handful" of *premiers danseurs*, as Clive Barnes noted in the New York *Times* (July 23, 1977).

Because he felt that his "dramatic, emotional" approach to dance didn't "fit" City Ballet's impersonal repertory, Schaufuss left the company in October 1977 to join the National Ballet of Canada's roster of principal dancers. Over the next few years he performed major roles in all the classical ballets in the company's repertory, adding to his list of credits the parts of Solor in *Bayaderka*, the Kingdom of Shades act from Petipa's *La Bayadère*, Colas in Ashton's *La Fille Mal Gardée*, and Romeo in John Cranko's *Romeo and Juliet*, among others. Although Schaufuss invariably pleased his audiences, Lawrence O'Toole, the hypercritical resident dance critic of the Toronto *Globe and Mail*, thought that the dancer seemed uncomfortable in many of his new roles, but even he had to admit that his performances in those ballets were, in certain ways, "remarkable . . . , as Schaufuss' performances usually are."

Long interested in reviving and modernizing Bournonville's ballets for large international dance troupes, Schaufuss readily agreed when the London Festival Ballet asked him to stage a new production of *La Sylphide*. To provide dancing roles for as many company members as possible, he restored the cuts made over the years in the original score and created new choreography in the Bournonville style for the expanded second act. When the ballet was given its world première at Festival Hall in London on July 22, 1979, with Eva Evdokimova in the title role and Schaufuss himself as James, Fernau Hall, in his review for the London *Daily Telegraph* (July 23, 1979), pronounced it "a splendid addition to the balletic repertory." After some understandable initial nervousness, Schaufuss settled down "as soon as he had to perform some difficult steps" and turned in a well-rounded performance as the quintessential romantic hero. "He had a double triumph as dancer and as producer," Hall reported. The production earned the dancer a Society of West End Theatre Award and a London Evening *Standard* Award.

Turning next to a less familiar piece, Schaufuss reworked Bournonville's joyous *Napoli, or The Fisherman and His Bride* for the National Ballet of Canada. Although *Napoli* is one of the most popular of Bournonville's full-length ballets in Denmark, it had never before been staged in its entirety by a North American company. As he had done with *La Sylphide*, Schaufuss enlarged the score with musical fragments from other Bournonville ballets and introduced more dancing, especially for the men. Some of the supplemental choreography—such as the sprightly pas de deux from *Flower Festival in Genzano*, which was incorporated into the third-act festival—was borrowed from other Bournonville works, but much of it, including the entire second act, was invented by Schaufuss. He completely revised that always troublesome act to bring out what he called "the dark side of the humans." By treating the second act's fanciful "Blue Grotto" sequence as a dream, he made the narrative more credible to modern audiences. To assist him with the monumental project, he enlisted the aid of a number of Danish ballet experts, among them his mother, who helped to set the dancing.

Peter Schaufuss' production of *Napoli* had its world premiere in Toronto on November 12, 1981. Appearing in leading roles on opening night were Schaufuss and Elisabetta Terabust as the young lovers, Gennaro and Teresina, and in the important mime parts such legendary performers as Erik Bruhn, Alexander Grant, Niels Björn Larsen, and Celia Franca. Although a few critics caviled that Schaufuss' "conception and execution" were "at odds," particularly in the grotto scene, as Penelope Doob observed in her review for *Ballet News* (March 1982), most agreed with Anna Kisselgoff that as "an interpretation" of *Napoli*, the production "[worked] very persuasively on its own terms." Writing in the New York *Times* (November 15, 1981), Miss Kisselgoff congratulated Schaufuss for his "wonderfully strong imagery" and "extremely intelligent" changes, but she reserved her highest praise for the dancer's "impassioned, explosive, and superb performance," which was "without question, the soul of the ballet."

Under the terms of his contract with the National Ballet of Canada, Schaufuss is free to perform with other ballet troupes as frequently as his performance schedule with his home company permits. He often joins the Royal Danish Ballet for its international tours, and he is a frequent guest artist with the London Festival Ballet and the Paris Opéra Ballet, for whom he created, in 1980, the title role in Roland Petit's *Le Fantôme de l'Opéra*. Later in the same year, his comic gifts as Franz in Petit's staging of *Coppélia* and his extraordinary lyricism in the alter-ego male pas de deux in Petit's own *Marcel Proust Remembered* were the highlights of the New York City engagement of the Ballet National de Marseilles. Schaufuss also appeared as a guest artist with Natalia Makarova's short-lived company during its Broadway season in the fall of 1980 and with the Royal Ballet, for which he created the title role in Kenneth MacMillan's *Orpheus* in June 1982.

With his curly, dark-blond hair, blue eyes, and ingratiating smile, Peter Schaufuss exudes the "wholesomeness of a hero in a Hans Christian Andersen tale," according to one interviewer. At five feet eight inches, he is the ideal height for a male dancer, physically suited for both classical and character parts. He has unusually strong, highly arched feet, and his upper body is exceptionally well-developed, even for a dancer. Because of his tight schedule, he has little time to indulge his passion for sports, especially boxing. Schaufuss' marriage to Maria Guerrero, a ballerina, ended in divorce several years ago.

Schaufuss recently agreed to mount his *La Sylphide* for the Berlin Ballet, revive Ashton's full-length *Romeo and Juliet* for the Royal Danish Ballet, and choreograph two original works for the Peking Ballet. He also plans to stage new productions of Bournonville's *A Folk Tale* and *Kermesse in Bruges*, and he is thinking about creating a full-length *Hamlet* to the music of Franz Liszt.

References: Ballet News 3:20+ N '81 pors; Chicago Tribune I p8+ S 14 '80 pors; Dance 48:36+ S '74 por; Dance & Dancers 29:25+ Jl '78 pors; N Y Post p52 Je 20 '77 por; N Y Times II p6 My 11 '75 por, C p11 Je 22 '77 por, II p24+ S 14 '80 pors

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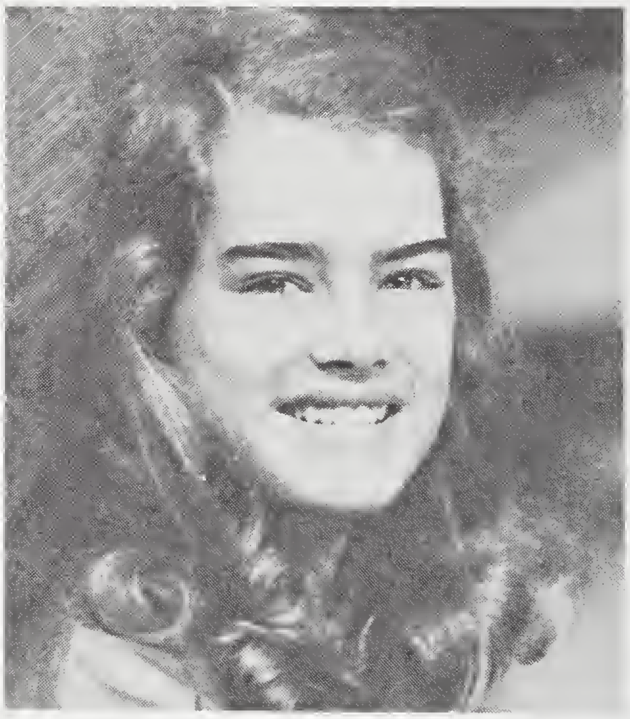

Shields, Brooke

May 31, 1965- Actress; model. Address: c/o Dwight School, 315 E. Palisade Ave., Englewood, N.J. 07631

A professional model since she was less than a year old, Brooke Shields emerged as a celebrity in 1978 in the role of a twelve-year old New Orleans prostitute in director Louis Malle's controversial film *Pretty Baby*. The extraordinary success of that appearance made her a leading candidate to replace Jodie Foster and Tatum O'Neal as filmdom's foremost "nymphet" attraction. She has since graced covers of scores of national magazines and has acted in several films, including the adolescent romances *The Blue Lagoon* (1980) and *Endless Love* (1981), which, despite generally condemnatory reviews, made her an assured box-office drawing card among teen-age moviegoers.

Christa Brooke Camille Shields—called "Brookie" by her friends and family—was born on East 52nd Street in New York City on May 31, 1965 to Frank Shields Jr., a six-foot-seven businessman who is now vice-president of a New York executive placement firm, and Teri (Schmon) Shields. Her paternal grandparents were Francis X. Shields, an American tennis champion of the 1930's, and his wife, the Princess Marina Torlonia of Rome, an international beauty. Brooke Shields's mother, who came from a poor, devoutly Roman Catholic family in Newark, New Jersey, worked for a while in the cosmetics line, later became a part-time Seventh-Avenue model, and was managing a restaurant when she met her socialite husband.

Married only for a few months, Brooke Shields's parents were divorced before her first birthday. She was raised in New York City by her mother, who launched her modeling career with Francesco Scavullo, one of the top commercial photographers in the United States, when she was eleven months old. "I was involved in the fashion business, and . . . Scavullo called me up," Mrs. Shields has recalled. "He was sitting in a studio with 300 screaming kids and he had to shoot an Ivory Soap commercial. . . . So he asked me to bring Brookie over—he knew her—and we made $35." A few months later, while she was wheeling Brooke down 52nd Street, she met Greta Garbo, who stopped and patted the baby on the head in silent admiration. Later, when Brooke Shields was confirmed in the Roman Catholic faith, she took the confirmation name Camille in recognition of one of Garbo's most famous roles.

Under her mother's dedicated management, Brooke Shields fulfilled her second modeling assignment, on St. Croix in the Virgin Islands, when she was eighteen months old. "The more I found that Brooke didn't mind doing these things," Mrs. Shields told John Duka in a New York *Times* interview (August 2, 1981), "the more I made a game of it. The offers started pouring in. If I didn't like something I'd wait."

Described by Scavullo as "a sparkling, enchanting child model," Brooke Shields eventually became one of the most photographed personalities in the United States. At four she appeared in fashion spreads for *Good Housekeeping* and the *Ladies Home Journal* and soon was pictured on covers of other leading magazines. Besides being Scavullo's "Ivory Snow baby" she was featured by Richard Avedon in his advertisements for Colgate toothpaste and Breck shampoo. By the time she was twelve, she was earning as much as $30,000 a year, and in 1981 alone she appeared on the covers of more than thirty magazines.

Already a seasoned veteran before the cameras, Brooke Shields was to have made her motion picture debut at eight as Woody Allen's fantasy childhood sweetheart in a flashback sequence of his film *Annie Hall*, but the segment was deleted from the finished movie. At eleven she had a short role in the film *Communion*, which was shelved for two years and released as *Alice, Sweet Alice* (Allied Artists, 1978). In that low-budget horror melodrama she was strangled in a church sacristy in the first reel. Her early credits also included television bit roles in the June 1977 CBS-TV drama *The Prince of Central Park* featuring Ruth Gordon, and in a production of Arthur Miller's *After the Fall* with Christopher Plummer. Her acting, however, escaped critical notice until she was selected from among 300 auditioners by the French director Louis Malle to take the starring role of Violet in his first American film, *Pretty Baby*.

A strikingly photographed portrayal of childhood innocence corrupted in the New Orleans red light district of Storyville in the early twentieth century, *Pretty Baby* (Paramount, 1978) was loosely based on actual events. Its protagonist, the photographer Ernest J. Bellocq (Keith Carradine), is obsessed with the beauty of prostitutes in an opulent bordello and falls in love with Violet, the twelve-year-old daughter of one of its inmates (Susan Sarandon). Seen largely from Violet's unsullied, but sexually provocative viewpoint, *Pretty Baby* traced her initiation into her mother's profession, the ritual auctioning off of her virginity to a client, her marriage to Bellocq, and her ultimate rescue into respectability by her mother.

Pretty Baby, which was acclaimed at the Cannes Film Festival, was hailed by Penelope Gilliatt in the *New Yorker* (April 10, 1978) as the "most beautifully intelligent picture to have come out of America so far this year." It evoked generous praise from reviewers, many of whom regarded Miss Shields's role as pivotal. "A child model of astounding beauty," Frank Rich observed in *Time* (April 10, 1978), "she is also . . . a natural actress. . . . A volatile mixture of both innocence and carnality, she makes the audience feel that anything can happen when she is around."

Neither explicit nor sensational in its treatment of sex, *Pretty Baby* was nevertheless R-rated and banned in Ontario and Saskatchewan, Canada. In the United States, where the abuse and sexual exploitation of children had become critical issues, the film aroused speculation about the effects on its child star. "At the end of *Pretty Baby*," Gary Arnold wrote in the Washington *Post* (April 26, 1978), "you're more intrigued by what the future holds for Brooke Shields than what it held for Violet." In response, Miss Shields pointed out that she had worn a body stocking during her "nude" scenes, and insisted that even at twelve she was fully capable of distinguishing between her own life and that of an assumed character. "It's only a role," she said. "I'm not going to grow up and be a prostitute. If I were in a Walt Disney movie, people would never ask me if the part would affect my life. That's so dumb."

Unaffected by her success, Brooke Shields tried to lead as normal a life as possible while attending the exclusive Lenox School on Manhattan's Upper East Side, where she received her early education, and the New Lincoln School to which she transferred in the seventh grade. "In Lenox my friends grew along with me and didn't feel there was anything unusual about my life," Brooke Shields was quoted as recalling for the New York *Post* (July 15, 1977), though she was occasionally absent from the classroom for assignments in far-off places. She won a medal for best all-around athlete at summer day camp, added to her collection of antique dolls, and in an interview in *Cue* (May 13, 1978) listed as her favorite things "the Bee Gees, fairy tales, writing poems, horseback riding, and shopping." Making her home with her mother in a New York City apartment, she visited her father regularly on Long Island, where he lived with his second wife and four younger children. She did not regard the separation of her parents as "any big thing," she told an interviewer for *Rolling Stone* (April 6, 1978). "When I go to my dad's I've got brothers and sisters," she explained. "I can stay at home with just mom or I can go and have four brothers and sisters to fight with."

To manage the burgeoning enterprises involving her daughter, in 1978 Mrs. Shields formed a controlling corporation, Brooke Shields and Company, with herself as president, her old friend Lila Wisdom as vice-president, and Brooke as the "prime asset." One of their first projects was *The Brooke Book* (Pocket Books, 1978), timed for publication with the release of *Pretty Baby* and featuring over 100 photographs of Miss Shields, her autobiography and horoscope, and a selection of her poems. After *Pretty Baby* her fee per film rose to $300,000 in addition to a percentage of the gross income. The corporation income, which was put in trust for Miss Shields until the age of twenty-one, also derived in part from a merchandising campaign of Brooke Shields posters, T-shirts, comic books, bubble gum, and other items bearing her name.

As child stars, Judy Garland and Elizabeth Taylor, with whom Miss Shields was often compared, had fiercely ambitious mothers. With such precedents, columnists speculated that Mrs. Shields too was capitalizing on her daughter's beauty and talent. Some critics suggested that their union appeared preternaturally close, restrictive for Miss Shields and possibly harmful to her future. Others focused on emotional flareups involving mother and daughter and on the "drinking problem" that had reportedly forced Mrs. Shields to abandon the *Pretty Baby* set during shooting.

"She's a friend and a mother," Brooke Shields replied to such charges, as quoted in *Newsweek* (April 10, 1978). "People think that she pushes me, that all she wants is for me to be a star and make a lot of money. But if I wanted to stop everything, she'd let me." Teri Shields in turn insisted that her daughter was growing up normally, and even Joan Goodman, whose article in *New York* magazine (September 26, 1977) raised serious questions about the mother-daughter relationship, quoted an acquaintance who credited Mrs. Shields with being responsible for Brooke's "beautiful manners, her consideration for others, her sense of values, her cultural and artistic understanding, and, very important, her natural, unspoiled attitude." While Brooke Shields was understanding and kind toward her mother, she also applied pressure to persuade her to resolve her drinking problem and finally presented an ultimatum, warning that she would move to her father's house unless the situation were remedied. Consequently, Mrs. Shields entered a successful treatment program for alcoholics.

Although reviewers' responses to Brooke Shields's performances in the films that followed *Pretty Baby* were generally less favorable, she was fervently sought after by producers and became a huge box-office success, especially among adolescent viewers. Like her fellow actors, who included Sterling Hayden, Shelley Winters, and Eric Roberts, she was, in the opinions of critics, miscast in her small role as a mistreated gypsy waif in Federico De Laurentiis' production of *King of the Gypsies* (Paramount, 1978), an adaptation of Peter Maas's best seller about a present-day New York gypsy clan. With scant opportunity to display her talent, Miss Shields attracted little critical notice. "Playing [Susan Sarandon's] young daughter, as she did in *Pretty Baby* . . . ," Joseph Gelmis wrote of her in *Newsday* (December 20, 1978), "she has few lines, but she looks good and inspires the sympathy her role requires."

There was an obvious pattern, Gene Siskel observed in the Chicago *Tribune* (June 24, 1979), to the three films in which Brooke Shields was featured in 1979. "She plays a loner on the run from a broken home," Siskel wrote, "who falls into the company of an older man, and then they both try to help each other survive." In the role of a teen-age pinball game hustler in *Tilt* (Warner Brothers), Miss Shields was costarred with Ken Marshall, playing a would-be rock star who takes her along on a cross-country odyssey. Miss Shields' next film, *Wanda Nevada* (United Artists), paired her with Peter Fonda, who also directed that "romantic fable," and who found in her "an instinct for acting that's incredible." Set in the early 1950's, the film is about a gambler who wins a footloose orphan in a poker game and sets out with her through the Grand Canyon by mule and raft in search of a buried treasure. In her third film of 1979, *Just You and Me, Kid* (Columbia Pictures), Miss Shields was a sassy runaway foster child, unwanted by everybody except an aged vaudevillian, played by George Burns. Like her two previous films, *Just You and Me, Kid* was unalloyed light entertainment, in which what reviewers saw as Miss Shields's rather distant, wooden performance served as a foil to a well-established performer and presented her as simply a winsome adolescent.

If, as Kristin McMurran reported in *People* magazine (September 1, 1980), Teri Shields had declared a brief moratorium on romantic roles for her daughter following the notoriety of *Pretty Baby*, she lifted it in 1980—a period that Madison Avenue cynics dubbed "the year of the leer." That phrase derived from a sudden spate of sexually suggestive television commercials that Brooke Shields may have initiated with a series of six advertisements she made for clothes designer Calvin Klein to promote his line of fashion jeans. Again photographed by Richard Avedon, Miss Shields was shown from multiple angles in tight-fitting jeans, while slowly intoning lines with such double-ententes as "You know what comes between me and my Calvins? Nothing." Although New York City's WCBS-TV and WABC-TV banned that particular commercial in response to listener complaints, Klein reported a 300 percent increase in sales revenues over a ninety-day period.

Miss Shields' next two movies, which included sizable segments of nudity and post-pubescent lovemaking, made her one of the top ten box-office attractions among actresses and brought her film fee up to a million dollars. Publicized before release as "a story of natural love," *The Blue Lagoon* (Columbia, 1980) costarred her with newcomer Christopher Atkins in an Edenic tale of two shipwrecked tykes growing up as scantily-clad playmates, skinny-dippers, lovers, and eventually proud parents in a Pacific island paradise. Dismissed by Vincent Canby in the New York *Times* (August 10, 1980) as "silly beyond recall," the R-rated film was widely panned by reviewers who found it "shallow" and a "benign bore," with its adolescent actors vacantly beautiful but inept at conveying character or emotion. Nevertheless, the film grossed over $100,000,000 worldwide from predominantly youthful audiences.

Its success pattern was repeated in *Endless Love* (Universal, 1981), producer-director Franco Zeffirelli's sexually candid adaptation of a novel by Scott Spencer about a forbidden, obsessive teen-age love affair vaguely resembling that of Romeo and Juliet. In commenting on the performance of Miss Shields, costarred with Hollywood fledgling Martin Hewitt, New York *Times* critic Vincent Canby formed the tongue-in-cheek conclusion that "though [she] doesn't know how to sizzle, she is so beautiful that sense and nonsense are beyond the point. Her future would seem to be unlimited. Who knows?"

Thanks to the publicity attendant upon her films, Miss Shields seemed "to be everywhere," as one writer put it, by the time she reached her mid-teens. The subject of feature stories in hundreds of newspapers and magazines, she was also seen on the major television talk shows, was interviewed by Barbara Walters, did guest appearances on such shows as the teen-age rock star Leif Garrett's CBS-TV special, and was featured on *The Muppet Show* and *A Circus of the Stars*. Her travel commitments took her to the Fiji Islands for location shooting of *The Blue Lagoon*, to Los Angeles to make an Academy Awards ceremony presentation, to Rome to model for a Valentino designer clothes show, and to Manila to be the star attraction at a film festival and the guest of Philippine President Ferdinand Marcos and his wife. Allowed to date by her mother when she turned sixteen she was watched assiduously by gossip columnists for romantic attachments with young stars such as Scott Baio, Christopher Atkins, and John Travolta, all of whom she declared to be no more than "friends." To counteract her sensual image, Brooke Shields has insisted that she would not perform in the nude (her nude scenes were done by doubles), and she has spoken out unequivocally in favor of discipline and the work ethic, and against premarital sex, smoking, and the abuse of drugs and alcohol.

Featured in May 1981 by the American Lung Association in a series of anti-smoking television commercials, Miss Shields was dismayed when the United States Department of Health and Human Services withdrew its financial sponsorship from the campaign because it deemed her an "inappropriate" example for American youth. The commercials were resumed in July with financing by a private company. In the spring of 1982 Miss Shields was reportedly being quarreled over by two movie producers: Robert Kaufman, who wanted her to star in his romantic comedy "Weekends"; and Menachem Golan, who cast her in the role of a rape victim in his "Sahara," a "sand-and-sex epic." In 1981 Brooke Shields commanded up to $10,000 a day for her services as a model. Her recent projects include a new series of television commercials for Calvin Klein and a sequel to *The Brooke Book*. By mid-1982—even before going into production—a toy firm had filled more than $1,300,000 in orders for Brooke Shields dolls, each with sixteen fashion ensembles, to rival the popular "Barbie Doll."

Brooke Shields commutes between the New York City apartment that she shares with her mother and their Tudor-style mansion in Englewood Cliffs, New Jersey. She now attends high school at the Dwight School in Englewood, where she is a cheerleader. Descriptions of Miss Shields by her associates tend to be lyrical. "She is the most beautiful object of creation I have ever seen—magic, almost like a drug." Franco Zeffirelli has said. And Tom Zito of the Washington *Post* (June 2, 1981) rhapsodized: "The skin looks so creamy rich, the consistency of a thick peach milkshake. The eyebrows fluff perfectly. The hair is the mane of the finest show horse. All this is perched atop a straight, thin body that stands, when last checked, at five feet eleven inches." Still remarkably unspoiled, her voice high-pitched and youthful, Brooke Shields strikes most interviewers as bright but bland, a perfectionist in her school work, piously religious, wryly matter-of-fact about herself and her success, and coolly, professionally poised.

References: Chicago Tribune VI p3+ Je 24 '79 pors; Ladies Home J 98:12+ Jl '81 por; Mlle 87:46+ Ag '81 por; N Y Times II p1+ Ag 2 '81 por; Newsweek 97:80+ F 9 '81 pors; Seventeen 41:138+ Mr '82 pors; Time 117:87+ F 9 '81 pors; Washington Post C p1+ Je 22 '81 pors

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Sills, Beverly

May 25, 1929- Coloratura soprano; opera director. Address: b. c/o New York City Opera, Lincoln Center Plaza, New York City, N.Y. 10023

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1969.

One of the most gratifying success stories in the annals of American opera is that of the evolution of Beverly Sills from a predictably dependable performer with the New York City Opera into an international coloratura soprano of the first magnitude. In July 1979 she crowned that achievement by assuming the directorship of the company that had nurtured her talents for twenty-five years, thereby taking her place among the handful of gifted women in opera's top administrative ranks. In what was by no means a meteoric rise, Beverly Sills started as a child star who performed from the age of three on radio and television shows, until her retirement at twelve. Staging a comeback in touring musical companies, she served a ten-year apprenticeship in all sorts of music from Gilbert and Sullivan light opera to Bizet. The experience launched her on a respectable career with the New York City Opera, but it was her electrifying Cleopatra in Handel's *Julius Caesar* in October 1966 that finally revealed the full extent of her talents. Over the next decade a series of highly acclaimed debuts both at home and abroad attested to the widespread recognition of her uncommon interpretive skills and innate musicianship, seen above all in her mastery of the lighter bel canto roles of Bellini and Donizetti. Since her retirement from active performing in the fall of 1980, Beverly Sills has devoted the expertise culled from years of involvement in opera to furthering the advancement of the arts throughout the United States.

Of Russian-Jewish descent, Beverly Sills was born Belle Miriam Silverman on May 25, 1929, in Brooklyn, New York. Her parents, Morris Silverman, a broker for the Metropolitan Life Insurance Company, and Shirley (Bahn) Silverman, had come to the United States from Romania and the Ukraine respectively. The youngest of three children, Beverly Sills has two brothers, Dr. Sidney N. Silverman, a physician, and Stanley S. Sills, a business executive. "Beverly was born with a bubble in her mouth. That has something to do with God," her mother told Natalie Gittelson in an interview for the New York *Times Magazine* (May 13, 1979). "The doctor punctured it and he called her 'Bubbly.' She's been 'bubbly' all her life—as eager, as willing, as loving now as ever." When she was three, "Bubbly's" golden curls à la Shirley Temple and her precocious musical talent—displayed in her rendition of a catchy song entitled "The Wedding of Jack and Jill"—won for her first prize in the "Miss Beautiful Baby of 1932" contest at Brooklyn's Tompkins Park.

Convinced of her daughter's musical gifts, Mrs. Silverman provided her with dance, voice, and elocution lessons, in addition to frequent musical outings. During a Lily Pons concert, the preschooler announced: "I want to sit up very close. I want to see what she does with her mouth. Mamma, someday I want to sing like Lily Pons." In the early 1930's Beverly Sills performed professionally, singing and tap dancing, for example, on WOR radio station's *Uncle Bob's Rainbow House* and in the 1938 film *Uncle Sol Solves It*, starring Willie Howard. She delighted in imitating Galli-Curci recordings, and before the age of seven had memorized in phonetic Italian the twenty-two arias on her mother's eleven-disc collection.

Of her audition in 1936 before Estelle Liebling, Galli-Curci's former voice coach, Beverly Sills recalled in an interview with Faubion Bowers for *Opera News* (September 19, 1970): "The first thing I sang for her was 'Il Bacio.' She said, 'That's terrible, terrible.' I burst into tears, because I thought I was doing wonderfully. I did a nice trill in there, I guess it was a shake. Anyway, she took it and started separating the two notes, making me put the accent on the upper notes, and making it faster and faster, until finally she said, 'You're the first seven-year old I ever heard with a trill.' " Her willingness to give the youngster a fifteen-minute weekly vocal lesson led to a professional and personal association that lasted until Miss Liebling's death in 1970.

With Estelle Liebling's encouragement, Beverly Sills auditioned for CBS radio's *Major Bowes' Amateur Hour*, singing "Caro Nome" from Verdi's *Rigoletto*, and became a regular member of the *Major Bowes Capitol Family Hour* broadcast nationwide every Sunday from New York City. A thirty-six week engagement on the marathon soap opera, *Our Gal Sunday*, as Elaine Raleigh," the 'nightingirl' of the mountains," provided her with her first experience as a singing actress. She also sang one of the "Rinso White" radio commercials and appeared both on the *Cresta Blanca Carnival* radio show and on NBC television's *Stars of the Future*.

By retiring from performing at the age of twelve, Beverly Sills managed to enjoy a somewhat more normal childhood. When, in 1942, she graduated from P.S. 91 in Brooklyn, she was selected by her classmates as the "Prettiest," the "Most Likely to Succeed," and the "One with the Most Personality." Daily French and Italian lessons and weekly piano lessons supplemented the now daily voice training with Estelle Liebling, and by the time she was fifteen, she had mastered twenty operatic roles. In 1945 she completed her academic education, which began at Erasmus Hall High School in Brooklyn and continued at the Professional Children's School in Manhattan.

In the fall of 1945 Beverly Sills launched her full-time career under the guidance of the Broadway producer J.J. Shubert, who was determined to turn her into a star of the musical theatre. As a member of a Gilbert and Sullivan national touring company, she starred in a half-dozen principal roles during a succession of exhausting one-night stands and brief engagements. The following year her assignments with the same company included leads in the operettas *Rosemarie*, *Countess Maritza*, and *The Merry Widow*. "When I came home," Beverly Sills told Faubion Bowers, "my father told me I was a great disappointment to him. That wasn't singing to his mind: it was putting on false eyelashes."

Resuming her study of operatic roles with Miss Liebling, Beverly Sills made her debut in grand opera in February 1947 as the Spanish gypsy Frasquita in Bizet's *Carmen* with the Philadelphia Civic Opera. After her father's death in 1949, she and her mother experienced what she later described in her autobiography, *Bubbles: A Self-Portrait* (Bobbs, 1976), as a "lonely, close existence" in a one-bedroom New York apartment, when only her singing in a private club helped to make ends meet. In 1951 and 1952 she toured from coast to coast with the Charles L. Wagner Opera Company, usually in one-night stands, singing Violetta in Verdi's *La Traviata* some forty times and Micaela in *Carmen* some sixty times. Although her audiences were not stampeded into enthusiasm, Charles L. Wagner predicted that she would become a star. Only a few months later, on September 15, 1953, her debut as Helen of Troy in Boïto's *Mefistofele* at the San Francisco Opera was an unqualified success. But Beverly Sills was still years away from captivating New York City audiences.

After repeatedly auditioning without success for the New York City Opera music director Joseph Rosenstock from 1952 to 1955, Beverly Sills finally joined the company, then housed in the City Center of Music and Drama, in 1955. Her triumphant debut on October 29, 1955, as Rosalinde in Johann Strauss's *Die Fledermaus* prompted music critic Francis D. Perkins to term her "an accomplished singing actress," but it was her consummate performance as Baby in the New York premiere of Douglas Moore's *The Ballad of Baby Doe* on April 3, 1958 that fully established Beverly Sills as a promising young soprano. In her autobiography the singer singled out the occasion as one of a handful of times in her entire career when she walked out of the theatre feeling that she had done everything she wanted to do with a role and that nobody else could have done it better.

On November 17, 1956 Beverly Sills married Peter Buckeley Greenough, the wealthy associate editor of his family-owned Cleveland *Plain Dealer*, whom she had met the preceding year in Cleveland while on tour with the New York City Opera. Suddenly she found herself in charge of a twenty-five-room French chateau on Lake Erie and two small children, Nancy and Lindley, from her husband's previous marriage. Commuting regularly to New York City—first from Cleveland and then from Boston, where the Greenoughs moved in 1959—Miss Sills expanded her repertory to include Philine in Thomas' *Mignon*, Madame Goldentrill in Mozart's *The Impresario*, the Prima Donna in Weisgall's *Six Characters in Search of an Author*, and Milly Theale in Moore's *The Wings of the Dove*. The Greenoughs' first child, Meredith ("Muffy"), was born on August 4, 1959; a son, Peter Jr. ("Bucky"), on June 29, 1961. When tests proved that Muffy, then almost two, was suffering from a profound loss of hearing and when, only a few months later, the couple discovered that Peter Jr. was mentally retarded, Beverly Sills decided to devote herself to her afflicted children, and virtually retired. She told New York City General Manager Julius Rudel in the fall of 1961: "I can't sing anymore. I have too many other things on my mind."

Her husband's supportiveness and Rudel's persistence gradually enabled Beverly Sills to overcome bitterness and self-pity and resume her career. "I felt if I could survive my grief," she later remarked, "I could survive anything." Already in the mid-1960's critics, fans, and colleagues noted her newly found assurance, vocal pyrotechnics, and interpretive skills as demonstrated in such debut roles as the Queen of the Night in Mozart's *The Magic Flute* in January 1964 with the Boston Opera Company and all three female leads—Olympia, Antonia, and Giulietta—in Offenbach's *The Tales of Hoffmann* in February of that year with the New Orleans Opera. That fall her first New York City Opera performances as Donna Anna in Mozart's *Don Giovanni* and as Constanza in his *The Abduction from the Seraglio* caused Winthrop Sargeant, the music critic for the *New Yorker*, to hail her as as "the prima donna" of the company.

Convinced that she could excel in the fiendishly difficult coloratura role of Cleopatra in Handel's seldom performed *Julius Caesar*, the production scheduled to open the New York City Opera's sumptuous new home at Lincoln Center in October, 1966, Beverly Sills laid down an ultimatum to Julius Rudel. "If I don't get the Cleopatra, I will resign," she threatened, "and then I'll hire Carnegie Hall and sing five Cleopatra arias just to get her out of my system, because, by God, I'm going to sing Cleopatra in New York!" Rudel acceded, and with her performance as Cleopatra, singing opposite Norman Treigle in the title role, Beverly Sills vaulted to superstar status. "*Julius Caesar* was the turning point of my career," she reminisced in her autobiography. "It was—and I don't mean to be immodest, but after all these years I *am* a pretty good judge of performances—one of the great performances of all time in the opera house."

In the seasons immediately following, Beverly Sills consolidated her position as a virtuoso soprano and multitalented actress. In the late 1960's she won acclaim for such diversified roles as the Queen of Shemakha in Rimsky-Korsakov's *Le Coq d'Or*, Manon in Massenet's opera of the same name, Lucia in Donizetti's *Lucia di Lammermoor*, and the three female leads of Suor Angelica, Giorgetta, and Lauretta in the Puccini trilogy *Il Trittico*. Of her Manon, for example, Winthrop Sargeant wrote in the *New Yorker* (March 1, 1969): "If I were recommending the wonders of New York to a tourist, I would place Beverly Sills at the top of the list—way ahead of such things as the Statue of Liberty and the Empire State Building."

"I'm a revolutionary," Beverly Sills told Robert Jacobson in an interview for *Opera News* (April 19, 1975), "because I proved that one can have a great career without the Met and in this country, without European approval. Few Americans have made it really big at home, and my career is typically American —and yet so atypical. I went [abroad] as a prima donna, stamped first in America." Although she had been impressive enough in her Santiago, Buenos Aires, and Vienna debuts in the late 1960's, Beverly Sills won her first genuine cachet of foreign adulation as Pamira in Rossini's *The Siege of Corinth* at Milan's La Scala on April 11, 1969. The Milanese called her "La Fenómena" (the phenomenon) and "Il Mostro" (the prodigy of nature) and the influential Italian daily *La Stampa* carried a headline proclaiming that bel canto had finally returned to La Scala. Her enthusiastically received debut performances elsewhere in Europe included a Lucia at London's Covent Garden in December 1969, and a Violetta at Berlin's Deutsche Oper in January 1970.

Notwithstanding such far-flung admiration, Beverly Sills preferred to concentrate her career in the United States, where her technical and emotional mastery of the high coloratura repertory paid off handsomely before enraptured audiences. Behind her insightful interpretations of Elvira in Bellini's *I Puritani* or of the three queens in the Donizetti operas *Roberto Devereux*, *Maria Stuarda*, and *Anna Bolena* lay an unwavering attention to detail. As Winthrop Sargeant noted in his book *Divas* (1973), "Before she undertakes a role, Miss Sills exhausts the literature about it. If it represents a historical character, her research must be very extensive. . . . After she has absorbed all the available historical and biographical data, she starts going over the music at the piano."

An eighteen-minute ovation greeted Beverly Sills following her long overdue Metropolitan Opera debut on April 8, 1975, as Pamira in Rossini's *The Siege of Corinth*, a production especially mounted for her. In the *New Yorker* (April 21, 1975) Andrew Porter wrote: "Miss Sills looked beautiful, bore herself with dignity and pathos, and rippled through her roulades with a facility that set the audience cheering. . . . All in all, this was a magnetic, virtuoso performance, vocally and dramatically, of uncommon merit." To those who lamented the tardiness of her recognition at America's leading opera house in a role that had brought her European prominence six years before, Beverly Sills explained: "I've been in New York all this time, singing opera. So the Met is a continuation of my repertory. There should be no feeling 'Isn't it a pity she hasn't done this and this?' " A steady series of successes in the mid- and late-1970's added to her lengthening list of honors: she opened the 1975-76 Metropolitan Opera season in *The Siege of Corinth* in October 1975; triumphed at New York City Opera as Marie in Donizetti's *The Daughter of the Regiment* in September 1975 and as Lucrezia Borgia in his opera of the same name in March 1976; and performed her first Met Lucia in December 1976 and her first Met Thaïs in Massenet's opera in January 1978.

When asked about her future plans in an interview for *Opera News* (April 19, 1975), Beverly Sills reflected: "I'd like to be involved in the administration of an opera company. I've spent most of my life in one, and I know the runnings and could be helpful." Finally, at a New York press conference on January 9, 1978, she announced her retirement from professional singing to become codirector of the New York City Opera with Julius Rudel beginning in the fall of 1980. "I've done everything I set out to do," she explained, "sung in every opera house I wanted to. . . . To go on past the point where I should, I think would break my heart. I think my voice has served me very well. I'd like to put it to bed so it would go quietly, with pride." To Washington *Post* critic Paul Hume (November 2, 1980) she observed: "I decided I could not spend the rest of my life doing recitals by adjusting the repertoire, or doing all this cream puff I was doing: Rosalinde, Adele, Rosina, Norina. This was a voice that was used to doing Elviras and Elisabettas and Maria Stuardas."

Rudel's sudden resignation on December 13, 1978 enabled Beverly Sills to follow in the footsteps of Sarah Caldwell of the Boston Opera Company and Carol Fox of the Chicago Lyric Opera in assuming sole directorship of a leading American opera company, effective July 1, 1979. Gradually phasing out her performances, which had grown to some one hundred yearly, she accepted the leading role of Juana the Mad, Queen of Spain, in Menotti's *La Loca*, the opera commissioned to honor the soprano's fiftieth birthday which had its premiere in June 1979 at the San Diego Opera. "I have never worked so hard on a character in my life," she assured reporters, and expressed relief that it would be the last new piece of music she would ever have to learn. Some thirty gala fund-raising performances all over the United States offered her, as Lewis Segal commented in reviewing her appearance in Lehar's *The Merry Widow* for the Los Angeles *Times* (November 27, 1979) "one last opportunity to kick up her heels—to flash those fabled dimples, to wear improbable gowns with almost absurd assurance, to toy with the creaky banalities of plot and to dip into the melodic riches of the score."

Beverly Sills's farewells to the American public culminated in an official Lincoln Center gala on October 27, 1980, televised nationwide over PBS, that took place twenty-five years almost to the day after her New York City Opera debut as Rosalinde in *Die Fledermaus*. Some two thousand fans joined in "the biggest bash in operatic history" that not only raised a million dollars for the company but also afforded the occasion for colleagues and friends, including Ethel Merman, Mary Martin, Zubin Mehta, Leontyne Price, Walter Cronkite, and Burt Reynolds, to join Miss Sills on stage. The guest of honor left the celebration early, commenting: "I'll be in the office first thing in the morning. I've got to start writing the next chapter of my life."

Beverly Sills views "the next chapter," her regime as New York City Opera director, as an opportunity to deploy her leadership and imagination in shaping what has all too often been regarded, in her opinion, as New York's secondary opera company. She once observed at a 1979 press conference: "We are not 'the other house' or 'the house across the plaza.' We are different. If you want to think of the Met in terms of glamor then think of City Opera in terms of adventure." Her long-range plans for a company that can do "operettas one night and opera the next without missing a beat" center on making it a showcase for young American talent, both onstage and off. "The final word is what goes onstage," she told interviewer Barbara Kaplan. "If the product is top-quality, we'll survive." To critic Paul Hume of the Washington *Post* (November 2, 1980), she voiced even greater optimism: "I think with a little bit of luck I can make this *the* place. I have the feeling." She made an important move in that direction in the fall of 1981, when she discounted subscriptions to the New York City by twenty percent, an imaginative gesture that was soon imitated by Sarah Caldwell of the Opera Company of Boston.

As general director of the New York City Opera, Beverly Sills has had to come to terms with such ominous symptoms of the company's decline as faltering ticket sales and negative reviews. In July 1982 she announced that the City Opera would consolidate its fall and spring seasons into a single one that would begin in July and run until December. She based her decision on evidence that the switch would save on both marketing and start-up costs for the spring and that the company would be in less direct competition with the Metropolitan Opera for audiences or singers. Her research had indicated a larger potential audience in the summer than in the spring, since New York City Opera devotees are less likely to go to Europe or the Hamptons at that time than the Met opera-goers across the plaza.

To coming generations Beverly Sills has left a legacy of recordings of nearly all her celebrated roles. Her extraordinary talents first became known to record collectors through her contributions to the full-length *Julius Caesar* (RCA Victor) and *The Ballad of Baby Doe* (Deutsche Grammophon). Her first solo aria record entitled *Bellini and Donizetti Heroines* did not appear on the Westminster label until 1969. Discussing her many acclaimed recordings for RCA, Angel, Columbia, and other labels, Beverly Sills admitted to Robert Jacobson (*Opera News*, April 19, 1975): "I like some of them yes, I'd buy my *Manon* and *Anna*

Bolena unqualified, and I think the *Barber* is one of my top ones, and the *Siege* for sheer vocalism. But I like an audience, and I'm not thrilled by the sight of a microphone." Her frequent television appearances have made her talents known far beyond operatic circles. In 1975 she received a National Academy of TV Arts and Sciences Emmy Award.

The vivacious soprano, whose coppery hair is usually described in publicity releases as "titian," once claimed she could "talk two hours about a cup of coffee." She is known for her wit, warmth, lack of prima donna temperament, and buoyant optimism. The Greenoughs divide their time between a spacious Central Park West apartment in New York and a vacation house on Martha's Vineyard. Beverly Sills's recreations include gourmet cooking, fishing, bridge, and keeping in close contact with her countless friends by letters or telephone calls. Among her many awards are New York City's Handel Medallion for achievement in the arts (1974); the Pearl S. Buck Women's Award (1979); and the Medal of Freedom (1980). She holds honorary doctorates in music from Temple, New York University, the New England Conservatory of Music, the California Institute of the Arts, and Harvard. Miss Sills has served as national chairman of the March of Dimes Mothers' March on Birth Defects and as Adviser to the Council of the National Endowment for the Arts. She has performed at the White House for the Nixons, the Fords, and the Carters, and she is now serving as hostess for a series of protégé performances sponsored by President and Mrs. Ronald Reagan. In mid-1981 Miss Sills was invited to the People's Republic of China to help revive Western singing in that country.

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Simmons, Richard

July 12, 1948(?)- Physical fitness specialist; television personality. Address: b. Anatomy Asylum, 9306 Santa Monica Blvd., Beverly Hills, Calif. 90210; c/o Warner Books, Inc., 75 Rockefeller Plaza, New York City, N.Y. 10019

"I did it. So can you" is the byword of Richard Simmons, a former fatty and now a Beverly Hills physical fitness entrepreneur who dominates the weight-control profession in America in the early 1980's. On his syndicated audience-participation exercise and nutrition TV show, which premiered in 1980, and in his national best seller, *Richard Simmons' Never-Say-Diet Book* (1980), he expounds a three-pronged assault on fat, deploying exercise, mental attitude, and a food plan that he refuses to call a "diet," because that word contains the word "die."

Among the many titles that have been bestowed on Simmons in the media are "The Pied Piper of Pounds" and "The Clown Prince of Fitness." As a weight-loss entertainer, he is recognized as a TV original—a zany, high-powered expert who not only adds the element of fun to the grind of weight reduction, but also communicates a whole-hearted, personal caring for his disciples. Of his own particular mission, Simmons said in a recent interview for *Redbook*, "I don't think there has ever been anyone like me before—someone who tells people what it's like to be fat and then tries to help them. It's important to me that in my lifetime I make a dent on the weight problem. I don't want to see kids growing up as I did. We have saints for everything, but not a weight saint. That's why I'm here."

The son of a retired vaudeville dance team, the Weight Saint was born Milton Teagle Simmons on July 12, 1948 in New Orleans, Louisiana. In his autobiographical introduction to his book, he reminded his readers that his native city, in which he was also reared, is "the sauce capital of the world" and went on to lament, "I quickly grew from a smiling chubby baby to a smiling chubby toddler to the fattest kid on the block. . . . I was the last chosen for an athletic event and the first in line for lunch." Believing that his parents favored his older brother, Lenny, who was "perfect in every way," he comforted himself by eating and playing with food: "I could spend weeks spelling out words in my alphabet soup; hours licking the red stripes out of a peppermint stick; days on scientific experiments like testing Tootsie Rolls in the bathtub to see if they tasted different under water." His parents were expert cooks, and Milton, who renamed himself Richard at the age of ten or eleven to make his self-image more acceptable, began reading cookbooks in boyhood.

Despite his eagerness to try every weight-control method and gimmick he could find, Richard Simmons indulged himself so heedlessly during lunchtime in high school and at other meals that by the age of fifteen his weight approached 200 pounds. He considered a religious life and spent some months in a seminary, partly because he thought he had the calling and partly because he liked the slimming effect of the black color and loose fit of a monk's garb. According to his account of his life in his *Never-say-Diet Book*, he won a scholarship to study art in Florence, and one day in Italy while enjoying brunch in an outdoor café, he came to the attention of an agent for television commercials. Eventually Simmons appeared in over 130 commercials, including ads for "husky jeans," Fruit of the Loom underwear, Dannon yogurt, candy bars, soap, and Pirelli tires. He even personified a pat of margarine and a dancing meatball. In an interview for the Washington *Post* (March 24, 1981) he recalled that he made from three-quarters of a million to one million dollars a year. "The Italians loved me," he wrote in his book, "–they thought I'd stepped out of a Botticelli painting–and I was on my way to overweight stardom." Federico Fellini cast him in the food orgy scene of *Fellini's Satyricon* (1969) and in *The Clowns* (1970).

During the winter of 1968, after making a personal appearance at an Italian supermarket, Richard Simmons discovered an envelope under the windshield wiper of his Fiat. The anonymous note inside was a warning and plea: "Fat people die young. Please don't die." Jolted into determination, he crash-dieted in panic–with the aid of pills, injections, massages, hypnosis, exercise, and fasting. In only two and a half months Simmons' 268-pound, five-foot-seven-inch frame was lighter by 112 pounds. However, he also lost his hair and sense of humor. Not only did he have to undergo the agony of having some 900 hair transplants drilled into his head, he also, at a cost of $13,000, had to submit to cosmetic plastic surgery to tighten the loose skin of his face. While hospitalized, Simmons came to see the importance of dropping weight gradually and started to read books on nutrition and health. Thus he began slowly to chart his own safe, lifetime weight-control plan.

On his return to the United States in 1971, Simmons continued his research on physical fitness in libraries. For a time he traveled with actress Dina Merrill, publicizing her Coty cosmetics label in department stores throughout the country. As part of his training to teach weight control, Simmons left Coty's employ in Los Angeles to become maître d' at Derrick's, formerly a status restaurant with an unlisted telephone number. In an interview with Alan Cartnal in *Los Angeles* magazine (December 1980) he told what he observed there while his own weight shot up to 196 pounds: "I saw the rich eat. I saw them drink. I saw them fall down in stupors. I realized they had bad breath. I saw marriages fall apart. I saw divorce. I saw accidents. I saw careers in Hollywood tumble. I said, 'Wait a minute. This is self-destruction time. I can't be like this.' "

Horrified and challenged, as he depicted himself in his book, in 1975 Simmons opened a restaurant and adjoining exercise studio in Beverly Hills, which he named Ruffage and the Anatomy Asylum. He served "good sensible food," nothing fattening, and boasted that he had "the best salad bar in town." Greeting everyone personally, he would, he has said, screech at guests who were too heavy, "Thighs, thighs, go way, give them all to Doris Day." His playful outrageousness delighted his clientele, which included such celebrities as Barbra Streisand, Dustin Hoffman, Diana Ross, Paul Newman, and Joanne Woodward.

Television producers similarly attracted by his message and his antics invited Simmons to cheer dieters nationwide as a guest on the TV talk-show circuit. Merv Griffin, Mike Douglas, Phil Donahue, and Charlie Rose interviewed him, as did the hosts of KABC's *AM Los Angeles* and NBC's *Real People*, a human interest news-magazine series that focuses on unusual people. In 1979 Simmons made the first of regular cameo appearances on daytime television's number-one soap opera, ABC's *General Hospital*. Playing himself and wearing a different designer warm-up outfit for each performance, he conducted workouts on the set of the Campus Disco to help Beverly DeFreest, played by Louise Hoven, to lose weight. Although viewers saw him only sporadically during 1981, he returned often in 1982 to cajole the hospital staff into shape. As he himself once remarked, he "makes the viewers laugh in between all the rapes, abortions, miscarriages, murders, comas, trances, and trysts."

His own off-beat and upbeat half-hour program, the *Richard Simmons Show*, went into national syndication in October 1980, and by November 1981 it was being aired over more than 180 TV stations. Seen twice daily in some cities, Simmons is expected to overtake Donahue in the ratings. As a self-described "court jester of TV fitness," Simmons bounces, waves, mugs, giggles, hugs, kisses, cries, chatters, chides, counsels, and exhorts in order to entertain and educate. The show usually opens with a comedy skit that displays the star's talents for mimicry and dialects and also establishes the theme of the day. In one two-week period Simmons took up such topics as the importance of prenatal nutrition, hyperactivity in children, handling anger and tension, money management, memory improvement, and the rewards of letter writing. Audience discussion follows. Simmons prepares the healthful, low-calorie recipe of the day, sometimes with the help of a guest or guests, and then to the sound of music leads an exercise session for his adoring audience, clad in leotards or blue jeans and composed of housewives, teenagers, children, and a few men, who gather from all parts of the country. At the close he delivers a final inspirational message that generally has the purpose of raising the self-esteem of his followers. As quoted in *Newsweek* (November 9, 1981), Simmons attributes the popularity of his show to nonsecret ingredients: "It's *Queen for a Day* meets *I Love Lucy* and *Lassie*. I give them hope, laughter, and tears. All that's missing is the collie."

Because of the number and diversity of the characters that he portrays on his show, Simmons reportedly once came under the investigation of the actors union, AFTRA, on the suspicion that he could not possibly handle so many roles by himself. The assortment includes the Weight Saint, a winged phantom on roller skates; the Reverend Pounds, in pink suit and ruffled shirt, who admonishes, "I have come to warn you of the dangers of the demon dessert"; Sister Mary LoCal, who offers dietary advice in sign language; a policeman on the Slob Squad; the Health Pimp; and many others. In addition to fantasy creations, Simmons has impersonated such real people as Ann Miller and the mother of Robin Strasser, star of the soap opera *One Life to Live*, and he has contrived hilarious parodies based on *Gone with the Wind* and *Love Story*.

For all its campiness, the *Richard Simmons Show* won an Emmy nomination in May 1981. It was touted in *Los Angeles* (December 1980) as "the first fresh air in the tired health-show atmosphere since fitness became a national religion." Robert MacKenzie spoke for its millions of viewers, including the writers of some 40,000 letters weekly, when he commented in *TV Guide* (October 24, 1981) that Simmons "does the unlikely; he makes a diet show fun to watch." Pronouncing it "an amazing little show," Marvin Kitman further noted in his column for *Newsday* (July 22, 1981), "It's all very simplistic and hokey and schmaltzy. But the advice makes a lot of sense. I'd sooner take TV therapy with Richard Simmons than Dr. Joyce Brothers." The program's genuine sincerity and scads of energy made Kitman react as most viewers do: "I come away feeling good."

On the other hand, Simmons does have disparagers who find him to be abrasive and exploitative. To those who consider the show "patronizing," Simmons has replied "No one has ever cared about these women the way I do—no one." Other detractors object to his seeming sexual ambiguity. However, the *Washington Post*'s Dan Lauck, who believes that "Little Boy is his best act," wrote, "His mannerisms are often more boyish than effeminate." And in Kitman's view, "That effeminate stuff is just a shtick. It makes all the women want to cuddle him. Richard Simmons is a shrewd cookie, and when the final review is written on him I predict he will be a giant right up there with Big Bird [of *Sesame Street*] and John Chancellor."

Much of the information and advice offered on the show appears in another form, *Richard Simmons' Never-Say-Diet Book* (Warner Books, 1980), on which Simmons collaborated with Suzy Kalter. He has explained that he was inspired to write the book by Shere Hite's work on female sexuality, *The Hite Report* (1976), which he believes helped many people. Following Hite's method of gathering material through questionnaires, he drew up a set of questions to find out about the eating habits of Americans and the reasons they gave for excessive weight. With the cooperation of airline stewardesses, long-distance bus drivers, agents for hotel chains, and others, he distributed 100,000 questionnaires throughout the country. The more than 72,000 responses, which he titled the "Weight Papers," sometimes contained confessions "that would break your heart." They provided ideas for his book and also encouraged him during the three years he spent in the research and testing of various diet plans with volunteer groups at Ruffage and elsewhere before he refined what he calls his "incredibly different plan." His Live-It Program takes and keeps weight off through a combination of daily body-correcting exercises, mental exercises, and a balanced non-calorie-counting food plan.

There is no apparent gimmick in Simmons' weight-loss regimen, but as Steve Gelman wrote in his profile for *TV Guide* (September 9, 1981), "*He* is the gimmick." Besides presenting ninety pages of photographs of the fitness guru himself demonstrating stretches, sit-ups, push-ups, and side bends, the book provides a ghost. "I plan to haunt you every place you go, until your excess weight disappears," Simmons warns. And in his "Your Survival Kit" chapter he offers a cut-out doll of himself to tape inside the refrigerator. It is inscribed, "You be good now—I'm watching! Richard." With his breezy style Simmons has managed to set up a friendship with the reader.

The *Never-Say-Diet Book* first appeared on the New York *Times* hardcover best-seller list during early February 1981 and remained there for over a year, even for some weeks after a softcover edition had topped the paperback best-seller list in February 1982.

Richard Simmons' Never-Say-Diet Cookbook, a companion to his first book, was brought out by Warner Books in the spring of 1982. Some of its 101 recipes, which have never been used on the TV show, were contributed by fans of Simmons who have lost considerable weight. His exercise album, *Reach*, was released on the Elektra/Asylum Records label also in 1982. Besides teaching classes at his Anatomy Asylum in the mornings, he tapes his TV shows for the week on Wednesdays and Thursdays, and makes personal appearances, often at shopping malls, on weekends. He is also working on a film script, "Lbs." and a TV script, "Penguin," the name his classmates gave him in school because he "waddled." In 1981 he performed on NBC's prime-time *All-Star Salute to Mother's Day*, and he has since completed a pilot for a prime-time exercise-entertainment TV series to be called "Here's Richard," based on the comical characters of his skits. His other projects include opening a nationwide chain of exercise salons and conducting a "Cruise to Lose." In his biweekly feature column, "Simmons Says," which he began writing for *Soap Opera Digest* in mid-1981, he gives perceptive and encouraging answers to letters concerning weight problems. He also contributes articles to the *Ladies' Home Journal* and other magazines.

At 138 pounds, Richard Simmons is one physical fitness expert who hardly resembles a weight lifter. "With rolling eyes, tangles of curly hair and a face constantly in those contortions that drive mothers mad ('Your face will freeze like that someday')," as Steve Gelman described Simmons, "he conveys the innocence of a son or brother with nothing but your interest at heart." Simmons reminds Gelman of "the young Jerry Lewis running rubber-legged around rooms, screeching falsetto, leaping into Dean Martin's lap." In contrast to his serious brother Lenny, who works on city government budgets, Richard Simmons is, in his own words, "the most uninhibited person on television right now." No more inhibited offscreen, he is known to snatch fattening food from strangers in restaurants and supermarkets and to make cookie raids in the dressing rooms of *General Hospital*'s cast. "It's okay to be silly, to be crazy," Simmons contends, as quoted in *People* (November 2, 1981). "It makes no difference what I do as long as I get my point across." In another interview, for *TV Guide* (September 19, 1981), he acknowledged: "I don't do anything for more than six minutes. There are too many people inside of me."

Simmons, who earns an annual income of about $1 million, lives alone in a one-bedroom apartment. The walls of his living room display fifty photos of his idol, Barbra Streisand, and the coffee table is heaped with ceramic junk-food goodies. Other gifts from fans, satin dolls and toy animals, crowd the room. One five-foot-tall stuffed pig often rides beside him in his Mercedes 450SL, which sports the now famous license plate seen in the opening titles of his show, YRUFATT. Simmons maintained in the *People* interview that he has no time for a private life: "I don't go to discos, bars, or parties." Then he asked, "What's more important, a one-to-one kid-and-family situation or helping 60 million people get their act together?"

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Slick, Grace

Oct. 30, 1939- Singer; songwriter. *Address: c/o RCA Records, 1133 Ave. of the Americas, New York City, N.Y. 10036*

Of the two "goddesses" of the San Francisco Sound, the acid rock that proclaimed the psychedelic revolution of the mid and late 1960's, Janis Joplin is twelve years dead, an early victim of her own pharmaceutical message; Grace Slick, "the voice that launched a thousand trips," survives. From her own group, the Great Society, Grace Slick in 1966 moved into the female vocalist spot with the Jefferson Airplane, bringing along her inimitable pulsating rendition of Darby Slick's "Somebody to Love" and her own "White

Rabbit," which advises the listener to "feed your head." With her stunning presence and electric delivery, she made those songs anthems of rebellion and liberation for the short-lived generation of hippie "flower children," and with the Airplane and its successor, the Jefferson Starship, she created a string of gold and platinum albums, from *Surrealistic Pillow* in 1967 to *Red Octopus* in 1975. Between 1978 and 1981 Miss Slick worked independently of the Jefferson Starship, turning out two solo LP's, *Dreams* and *Welcome to the Wrecking Ball*.

Grace Slick (the last name derives from her first marriage) was born Grace Barnett Wing (an Anglicization of the Norwegian name Vinje) in Chicago, Illinois on October 30, 1939 to Ivan Wing, an investment banker, and Virginia (Barnett) Wing, a former Hollywood singer and aspiring actress who is descended from Massachusetts bluebloods. In 1943 the investment firm of Weeden and Company transferred Ivan Wing out of Chicago, and the Wings moved first to San Francisco and then to Palo Alto, California, where Grace's brother, Paul, was born in 1948.

Emulating her mother, Grace Slick was singing for anyone who would listen by the time she was four, and later she learned to improvise on the piano and the guitar. Her earliest musical interests were classical, semiclassical, and folk. According to Barbara Rowes in her authorized book *Grace Slick: The Biography* (1980) Grace fell heir to her family's musical tradition less as singer and musician "than living symphony." "Music revolved through her mind in a continuous soundtrack." In school she found most subjects, as well as the play of the other children, boring; and when she was not allowed to improvise in class or at play, she withdrew into her own fantasy world. By the age of eight, one of Grace Slick's favorite recreations was frequenting museums and comparing the ambers of Rembrandt with the flesh tones of Titian. In self-defense, according to Miss Rowes, she became "a closet intellectual" while her social personality became "a self-made caricature of a standup comic or entertaining con man, a cultivated identity to hide her own vulnerability and creativity." She compensated by developing an acid tongue.

Although Mrs. Wing "always knew Grace would be something spectacular," she worried about her daughter's reputation as a "smart aleck" with her public school teachers and finally transferred her out of Palo Alto High School into the Castilleja School for Girls, a local finishing school which, the mother hoped, would train her in the social graces.

While Grace Slick was at the Castilleja School for Girls her acknowledged problem with alcohol surfaced for the first time, but she squeaked through to graduation and then matriculated at Finch College, because she "wanted to see New York." After a year at Finch, she studied art briefly at the University of Miami. Returning to California, she worked as a high-fashion model and married Jerry Slick, a wealthy neighbor's son, in 1961. She and her husband settled in San Francisco, where he studied cinematography and she continued working as a high-fashion model until 1963, when she settled into the role of unemployed housewife, spending much of her time listening to folk and rock records, especially those of Bob Dylan, and singing along to her own guitar accompaniment. She also helped her husband with his senior thesis at San Francisco State, a madcap film called *Everybody Hits Their Brother Once*, creating background music for the soundtrack, playing the guitar, piano, and recorder onto multiple recording tracks and letting the sound simply "come out." The film took first prize at the Ann Arbor Film Festival, and Grace Slick eventually recorded her three-track composition as "Jay" (in honor of Jerry Slick) on her first solo album, *Manhole*.

Gradually Jerry and Grace Slick became immersed in the percolating counterculture of San Francisco, befriending musicians and experimenting with mescaline, LSD, peyote, and other drugs. At the same time, apart from the Slicks, the Jefferson Airplane (a meaningless name, chosen for its seemingly arcane quality) was taking shape. The band's founder was Marty Balin, an experienced vocalist and less experienced guitar and harmonica player who had worked around Monterey in a two-man group with David Crosby. Interested in setting folk songs to electronic instruments, Balin got together with the rhythm guitarist Paul Kantner, the lead guitarist Jorma Kaukonen, the bass player Jack Casady, the drummer Spencer Dryden, and the female vocalist Signe Anderson. The group opened at the Matrix, a club on Fillmore Street in San Francisco, on August 13, 1965, offering a startlingly unusual sound, a blend of folk song, blues, rock 'n' roll, and Indian raga, with echoes of Karlheinz Stockhausen and Edgar Varèse.

A month after the Jefferson Airplane opened at the Matrix, the late Ralph Gleason, the San Francisco *Chronicle*'s popular-music columnist, caught its performance there and reported it to be "one of the best rock groups playing today." Among the others who witnessed the band performing at the Matrix were Grace and Jerry Slick. Grace, who thought the group was "less than moderately talented" (an opinion she would soon upgrade) but "looked like they were having fun," came away inspired. "If they could do it, we could do it," she said later.

The Slicks formed the Great Society, with Jerry on drums, Jerry's brother Darby on guitar and sitar, Bard Du Pont on bass, and Grace on vocals and improvisational organ, piano, and guitar. In a year-long string of gigs at Mother's, the Coffee House, the Matrix, the Fillmore Auditorium, and other San Francisco venues, the band came across as second-rate instrumentally but avant-garde in its lyrical experimentation, exhibited in such songs as Darby Slick's sweet, Beatle-like "Somebody to Love" (which Grace Slick would rev up) and his Indian raga "Free Advice" and Grace Slick's "Father Bruce," about Lenny Bruce, "Often As I May," probably the most blatant ode to free love in the annals of pop music, and "White Rabbit," an interpretation of *Alice in Wonderland*, with music based on Ravel's "Bolero." Above all, there was the magnetism of Grace Slick's presence, her rapport with the instruments, and her ability to transmute the words of such songs as "Born to Be Burned" and "Sally Go Round the Roses" into rhythms, so that the words functioned like notes played on instruments. "When she performed her lyrics like an intricate soliloquy," the San Francisco *Chronicle* columnist Herb Caen observed, "you had to put down your drink and sit up and listen. . . . What she brought to this new stage of rock was a touch of class."

However, the Great Society was rent by dissension, at the heart of which, according to Grace Slick, was the growing recognition that "none of us were anywhere near being professional musicians." Jerry Slick told Barbara Rowes: "After we played a gig at the Avalon Ballroom with the Blues Project, she went crazy. She wanted to sing with a tighter band and better musicians." The opportunity came when Signe Anderson left the Jefferson Airplane and Jack Casady, in September 1966, asked Grace if she would replace the departing vocalist.

Joining the Jefferson Airplane just as the migration of thousands of "flower children" to Golden Gate Park was bringing the once underground hippie love-peace-sex-and-drugs counterculture into national focus, Grace Slick became a symbol of the psychedelic explosion, with its antiauthority and antiwar attitudes and implications. When her clear contralto cut through the deafening music of the Airplane, she had a riveting effect on audiences in the park, the Winterland and Avalon ballrooms, and the Fillmore Auditorium. (Later the Fillmore became the Fillmore West, after the Fillmore East was opened by rock impresario Bill Graham, the operator of both theatres and the manager who piloted the Jefferson Airplane to international success. The previous manager, Matthew Katz, suing for what he regarded as his share of the money, tied up millions of dollars in Airplane royalties for years through his protracted litigation.)

For all her sensuousness on stage, Grace Slick somehow managed to convey an impression of refinement and aloofness. "Grace was like a roaring, old-time blues-based jazz singer," the critic Philip Ellwood has recalled of the early Airplane days, as quoted in *People* (April 7, 1980). "There was an excitement in her voice, and she was erotic. The feeling she aroused was not, 'Gee, that's a nice song.' It was more like, 'Man, get a load of *that*.'" Early in 1967 the Jefferson Airplane breezed into New York City and planted the first "seeds of love power" in the East.

The Jefferson Airplane's first album on the RCA Victor label, *Jefferson Airplane Takes Off* (1966), represented the pre-Slick Airplane, with female vocals by Signe Anderson. It was not nearly as successful as its platinum successor, generally regarded as the group's best, *Surrealistic Pillow* (1967), which was on the charts for twenty weeks, reaching the number three spot. The groundwork for its success was laid by two hit singles that became cuts on the LP, both of them carried over by Grace Slick from the Great Society: "Somebody to Love," a liberated wail as done by her and the Airplane, and "White Rabbit," with its electronic elaborations of Ravel's "Bolero" and its lyrics saying, "One pill makes you larger/And one pill make you small/And the ones that mother gives you, don't do anything at all."

The group's third LP, *After Bathing at Baxter's* (1968), was on the charts for several weeks despite the radio censorship encountered by its most impressive track, Grace Slick's "rejoyce." That song, based on Molly Bloom's sexually explicit soliloquy in James Joyce's *Ulysses*, was arranged with shifting jazz-piano and Prokofiev-like oboe rhythms, accented by cymbal, to enhance its stream-of-consciousness effect. The Airplane again struck platinum with the LP's *Crown of Creation* (1968), with its hit tracks "Crown of Creation" and "Greasy Heart," and *Volunteers* (1969), with Balin's title plea to the up-coming generation to "pick up the [revolutionary] cry." Less prominently, *Bless Its Pointed Little Head* (1969) and the retrospective *The Worst of the Jefferson Airplane* (1970) also made *Billboard*'s Top 100.

In the early 1970's the Jefferson Airplane splintered and realigned. Marty Balin went temporarily into retreat; vocalist and country-style "gypsy" fiddler Papa John Creach and violinist David Freiburg were brought in; and some members of the band formed alternate groupings, notably Kaukonen and Casady's Hot Tuna Band and the Slick-Kantner duo. The Airplane also formed its own company, Grunt Records, although it continued to distribute through RCA. On Paul Kantner's *Blows Against the Empire* (1971), a concept LP about a band of hippies who steal a starship and cruise the cosmos eternally, Grace Slick collaborated as writer, singer, and piano player. The Airplane's *Bark* (1971) was followed by Slick and Kantner's duo album *Sunfighter* (1972), a celebration of the birth of their child. (Jerry Slick divorced Grace after she became pregnant by Kantner.) Two Airplane releases, *Long John Silver* (1972) and *30 Seconds Over Wonderland* (1973), preceded Grace Slick's second solo album, *Manhole* (1973), featuring the Spanish musical influences that she loves.

When it changed its name from Jefferson Airplane to Jefferson Starship, the group persuaded Marty Balin to return, at least temporarily, and made the important addition of drummer John Barbata, a recording genius. With sales surpassing $1 million, Starship's *Dragonfly* (1974) was the group's first gold album since *Long John Silver*. With *Red Octopus* (1975), the Starship achieved a commercial impact far exceeding the sales of any Airplane LP, including *Surrealistic Pillow;* it took first position on the *Billboard, Cashbox,* and *Record World* charts and sold 2 million copies over ten months, becoming one of the best-selling albums of 1975.

Spitfire (1976), also a platinum LP, and number nine on *Billboard*'s Hot 100, included Grace Slick's "Show Yourself," a statement about political ambiguity and manipulation far different from the old Airplane's simplistic targeting of the "enemy": "Show yourself/Show yourself to me/Are you RCA?/Are you Standard Oil?/Are you A.T.&T.?/ I want to see. . . ." But she became ashamed of some of the "pubescent bull. . ." she and the others were turning out, and her dissatisfaction increased with the success of *Earth* (1978) which scored in the top five of the *Billboard* charts. She saw, as she told Barbara Rowes, herself and those around her "heading downhill for the dollar." Following a disastrous tour of Germany by the Jefferson Starship, Grace Slick finally quit the group in 1978.

After leaving the Jefferson Starship, Grace Slick recorded *Dreams* (1980), including "Seasons," an ode to nature, and four other songs of her own creation filled with Biblical references and the theme of survival in a chaotic world. In the view of a critic for Cue (April 25, 1980), the LP replaced "hard with orchestral psychedelic rock." As Miss Slick pointed out to interviewers, it was her first real solo album, with musicians of her own choice rather than Airplane or Starship members and with her voice as the focal point, and her first "totally straight" LP, on which no one involved passed out from alcohol or drugs. Ending a three-year estrangement, Miss Slick rejoined the Jefferson Starship in 1981, making the album *Modern Times* and touring with the group.

Grace Slick has chiseled, model-like features, large blue eyes, frizzy hair that she used to straighten, and throat scars from several operations for singers' nodes. She is still a free spirit, breaking up photo sessions, for example, with her irrepressible mugging. But she is no longer as outrageous as she was in the days when she and Abbie Hoffman, reportedly intending to spike the tea with LSD, were turned away from Tricia Nixon's Finch College reunion party in the White House, or when she was arrested for assaulting a policeman at a concert in Akron, Ohio. Since her arrest on a serious drunk driving charge in 1978 she has been keeping her alcohol consumption in check. A self-confessed reformed "mean drunk," she has said, "I've never been a social drinker. It's either tear the place down or don't do it at all."

Following her divorce from Jerry Slick, Grace Slick lived with Paul Kantner until 1976. She named her and Kantner's child "god" at her birth in 1971 ("because people always name their children after heavenly figures, and I thought I might as well aim for the top"). Later she changed the name to "China." In 1976 she married Skip Johnson, the former lighting man with the Jefferson Starship, with whom she lives in Mill Valley, California. Paul Kantner and she have alternate custody of their daughter, China.

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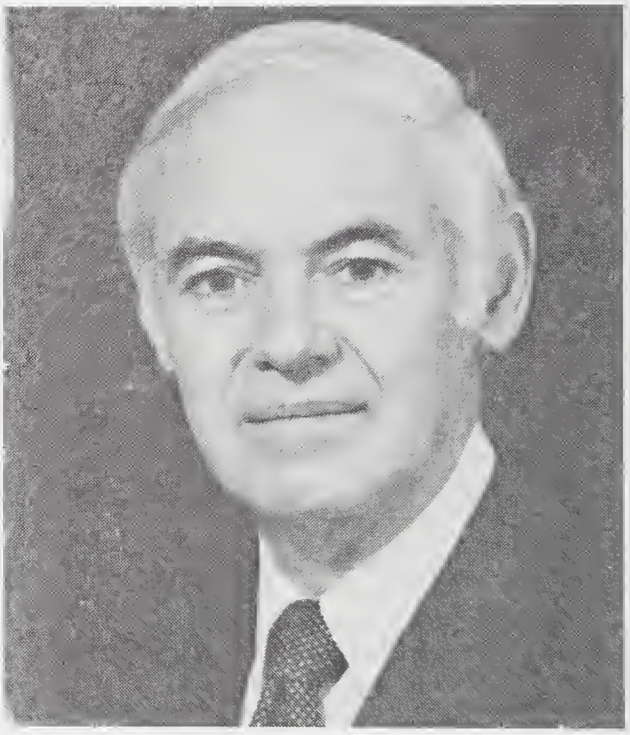

Smith, William French

Aug. 26, 1917- Attorney General of the United States. Address: b. Department of Justice, Constitution Ave. and 10th St. NW, Washington, D.C. 20530

No member of the Reagan Cabinet has longer or closer ties to the President than Attorney General William French Smith, who was a prominent Los Angeles corporate labor lawyer, a managing partner in the firm of Gibson, Dunn & Crutcher when the then President-elect nominated him for the chief law enforcement post in the nation in December 1980. Smith met Ronald Reagan in 1963 and was impressed with the former film actor's closeness to his own conservative Republican political philosophy, a belief "in keeping the exercise of power at the lowest possible level." He became Reagan's personal lawyer, his confidant, and a charter member of the "kitchen Cabinet" that guided Reagan to the governorship of California and stayed with him through two terms in Sacramento and on to the Presidency. Since taking over the Department of Justice in January 1981, the low-keyed, cautious Smith has with deliberate speed begun moving that department to the right of center when possible and when, as he has said, such realignment is "consistent with the Constitution and the laws of the United States."

Of Boston Brahmin stock, William French Smith is a direct descendant of Uriah Oakes, the fourth president of Harvard College. He was born on August 26, 1917 in Wilton, New Hampshire, the son of William French and Margaret (Dawson) Smith. His father, who died when Smith was six, was president of the Mexican Telephone and Telegraph Company, whose headquarters were in Boston. Smith was raised in Boston, but he traveled extensively with his mother during childhood. Early on attracted to California, with its open vistas and pragmatic ways, he decided to go to college there. He graduated *summa cum laude* from the University of California at Berkeley in 1939 and then returned to Massachusetts to enroll as a law student in Harvard University.

Upon receiving his LL.B. degree at Harvard Law School, in 1942, Smith began a wartime tour of duty in the Naval Reserve. After the war he settled in California, despite his family's deep roots in New England. "I had an independent spirit, and I decided my life wasn't going to be dictated to by my ancestors," he explained to Robert Lindsey of the New York *Times* (December 12, 1980). In 1946 he joined Gibson, Dunn & Crutcher, a highly influential Los Angeles law firm known for its blue-chip corporate roster. Remaining with the firm for thirty-four years, he ultimately became a senior partner and head of its labor department. Representing Gibson, Dunn & Crutcher's business clients at the bargaining table, he won the respect of both management and labor as a tough but flexible negotiator. William Robertson, the executive secretary of the Los Angeles County AFL-CIO, was quoted in *Time* (December 22, 1980) as describing Smith as "an objective and brilliant attorney . . . not a union buster." Asked to describe his negotiating style, Smith told Robert Lindsey that it was a combination of applications of "common sense," "fairness," "a feel for the probabilities of a given situation," and "an understanding of human nature." "You've got to be able to recognize the lowest common denominator," he said, "and discern areas where concessions will produce returns that are sometimes greater than the concessions."

Along with the pharmaceutical magnate Justin Dart, the automobile dealer Homer Tuttle, the oil, entertainment, and real estate entrepreneur Jack Wrather, and several other wealthy California Republicans, Smith was deeply impressed with a nationally broadcast address that Ronald Reagan gave in support of the Presidential candidacy of Barry Goldwater in 1964, a year after Smith and Reagan met. In the speech Reagan made clear his strong faith in the free enterprise system and his antipathy to the growing concentration of power in the federal government, the inefficiency of the Washington bureaucracy, the high level of taxation, and the excessive intrusion of government into the private sector. The group persuaded Reagan to make his successful run for governor of California in 1966, and it remained his vanguard of advisers and fund-raisers in the years following. "It may be a unique situation," Smith told Robert Lindsey in the 1980 New York *Times* interview. "The original group, with some changes, has continued with the Governor all these years; and we've not only been politically involved, but socially. When he decided to run for President, there was sort of a ready-made group waiting to help him." Homer Tuttle recalled for Edward T. Pound of the *Times* (January 15, 1981) that the group "never made a move all during the whole eight years Ron was Governor without first asking, 'Has this been cleared with Bill Smith?' "

Reagan appointed Smith to the University of California's Board of Regents in 1968, and Smith chaired the board from 1970 to 1972 and in 1974 and 1976. As regent, Smith voiced Governor Reagan's hard line against campus anti-Vietnam war protesters, backed Reagan's efforts to trim the university's budget, and resisted demands that the university divorce itself from nuclear weapons research and rid itself of holdings in corporations doing business with South Africa. Despite their differences with him, liberal members of the board respected him for his basic concern for the interests of the university and his freedom from ideological rigidity, as manifested for example in his support of the university's affirmative action in refusing to admit Allan Bakke, a white, to its medical school while accepting less qualified blacks. "He will listen to all the arguments," Vilma Martínez, an Hispanic activist on the Board of Regents, has testified. "He's very lawyer-like." Another board member has recalled, "We went through some tumultuous times, but he always kept his cool."

Smith also served on the board of the Legal Aid Foundation of Los Angeles, and in 1974 he was president of the California Chamber of Commerce, a position in which he enlisted support for Governor Reagan's welfare reform program. In Republican party politics, meanwhile, he served as chairman of California's delegation to the Republican National Convention in 1968 and as vice-chairman in 1976 and 1980, and he and his cohorts worked closely with Ronald Reagan in his abortive bid for the Republican Presidential nomination in 1976 and his successful bid in 1980.

On December 11, 1980 President-elect Reagan announced eight Cabinet-level appointments, including that of Smith as Attorney General, and he announced in addition that Smith would serve on an inner-circle advisory panel that would also include the secretaries of State, Defense, and Treasury. With only one dissenting vote, the Senate approved Smith's nomination on January 22, 1981, and he assumed his post at the Department of Justice the following day.

During his first ten months in office Smith made numerous significant changes in Department of Justice policy in keeping with the principles upon which Ronald Reagan had campaigned. His first priority was a comprehensive crime package of more than 150 administrative and legislative initiatives calculated, in his words, to "help to redress the imbalance between the forces of law and the forces of lawlessness." Those initiatives included recommendations of a federal death penalty, the denial of bail for certain types of crime, the modification of the rule barring the use of illegally seized evidence in criminal trials, mandatory prison sentences for crimes involving the use of guns; and the use of heretofore private Internal Revenue Service information in combating organized crime. A task force appointed by him recommended a $2 billion federal program to help the states build prisons, but he found the recommendation to be incompatible with the Reagan Administration's budget cuts. On the other hand, after long, careful argument, he persuaded David Stockman, the director of the Office of Management and Budget, to spare the Department of Justice further budget cuts in 1983 and 1984.

His second priority was, as he expressed it, an immigration and refugee policy "designed to reassert control over our own borders." The essence of that policy was comprised in the recommendations that illegal aliens resident in the United States for at least three years be permitted to apply for temporary worker status; that those resident for at least five years be permitted to apply for temporary worker status; that a two-year guest-worker program be arranged with Mexico; and that sanctions be instituted against employers hiring undeclared aliens. The last mentioned would be the key to the new policy's enforcement. In October 1981, three months after the Reagan Administration took the recommendations to Congress, Smith backed an Administration request for special powers in the event of an "immigration emergency." Among the broad emergency powers requested were authorization, in collaboration with other nations involved, to stop for inspection on the high seas vessels suspected of carrying illegal immigrants and to close ports and roads in the United States. He argued that those measures might be "possibly the only way" to stanch a future influx like the 1980 Cuban boatlift.

Thirdly, the Department of Justice under Smith's direction brought the government's antitrust policies, in his words, "back to the real economic world by focusing upon truly anticompetitive activities rather than outmoded and exotic theories." To help implement the Administration's intention to make government more responsive to the concerns of business, Smith announced a more lenient attitude toward corporate mergers. Speaking before a meeting of the District of Columbia Bar Association on June 24, 1981, he explained that "bigness in business does not necessarily mean badness" and that "in some industries, competition yields a large number of competitors [and] in others, only a few, depending upon the economics of scale, distribution costs, and other factors." To penalize automatically the survivors of competition, he argued, would be to penalize success. In a related development two months later, Smith announced that the Administration would seek to repeal provisions of the Foreign Corrupt Practices Act of 1977, which was chiefly aimed at stopping American companies from paying bribes abroad. While acknowledging the legitimacy of that goal, he argued that the effect of the law went beyond barring bribery, unfairly prohibiting Americans from engaging in practices considered acceptable in foreign countries. On the other hand, in a network television panel appearance in August, he asserted that the Department of Justice would take "very, very vigorous" action against such anti-competitive practices as price-fixing, market division, and bid-rigging. "By very, very vigorous," he said, "I mean we are going after criminal sanctions, not civil."

A fourth change related to national security. In accordance with the Reagan Administration's belief that Watergate era disclosure and ethics legislation had gone too far, Smith sought to modify the Freedom of Information Act, passed in 1966 and bolstered in 1974. He revoked, for example, the requirement appended by Attorney General Griffin Bell in 1977 that agencies wanting to deny public requests for information must clearly show that the release of the information would be "demonstrably harmful" to the best interests of the United States, and he asked Congress to make other changes requiring legislative action. Smith also called for repeal of parts of another Watergate product, the 1978 Ethics in Government Act, which required the appointment of special prosecutors by a panel of federal judges to probe criminal charges against high-ranking officials in the executive branch. He questioned the constitutionality of the act, since the prosecution of federal offenses is defined in the Constitution as the exclusive responsibility of the executive branch.

Smith has enumerated some of the other actions taken by the Department of Justice under his direction during 1981 thus: "We have firmly enforced the law that forbids federal employees from striking. We have opposed the distortion of the meaning of equal protection by courts that mandate counterproductive busing and quotas. We have helped to select appointees to the federal bench who understand the meaning of judicial restraint." He might have added that he and his colleagues also helped to deemphasize the consideration of race and sex in the selection of federal judges.

On busing and hiring quotas as they relate to civil rights, Smith told an American Law Institute audience on May 22, 1981: "Just as we have compromised the principle of color-blindness through over-reliance on mandatory busing to desegregate our schools, we have come perilously close in recent years to fostering racial quotas in other areas." Earlier in the same month, Justice Department lawyers had proposed that a school desegregation suit in Missouri be settled with the requirement that the state pay college tuition for pupils who freely switch primary or secondary schools for the purpose of racial balance in St. Louis and its suburbs. In light of Smith's speech, the proposal was seen as a step toward voluntarism in school desegregation. Later in the year, when President Reagan asked Smith for help in deciding what position to take on Congressional extension of the 1965 Voting Rights Act, Smith advised that there was still a need for the legislation, which required states and counties with a significant history of discrimination in any of their parts to submit all proposed changes in election laws for federal approval, but he urged modification of the law in the direction of leniency where good will was demonstrable. His qualification put him at odds with a coalition of civil rights groups that backed continuation of the stiffer exemption requirements contained in the original law.

When Smith reversed an eleven-year-old policy giving the Internal Revenue Service the power to refuse tax exemptions to segregated private schools, more than half the lawyers in his department's civil rights division signed a letter of protest. Defending the civil rights record of his department, Smith described the critics of that record as "mischaracterizing" it, choosing "to brand a debate over some remedies as a difference over rights." "They would have us embrace remedies designed to achieve equal group rights rather than secure the right of individuals to equal opportunity," he said.

In a major address to the Federal Legal Council in Reston, Virginia on October 30, 1981, Smith voiced the Reagan Administration's intention to "urge upon the courts more principled bases that would diminish judicial activism." In his attack on "activist" liberal decisions by the Supreme Court and lower federal courts in recent decades, Smith dramatically stated one of the Administration's recurring themes: that unelected federal judges have for too long "trespassed upon responsibilities our constitutional system entrusted to legislatures."

William French Smith is a white-haired, soft-voiced man of patrician bearing. His mild, passionless public manner is perhaps a reflection of the fact that he is basically an intensely private person. Smith married his second wife, Jean Webb, on November 6, 1964. He has four children from his first marriage, which ended in divorce: William French, Stephanie Oakes, Scott Cameron, and Gregory Hale. For recreation, he plays tennis and golf, and he enjoys Washington's black-tie dinners and cocktail parties. Over the years, he has worked on behalf of a great many philanthropic, civic, and cultural causes. According to a financial-disclosure statement of January 1981, his 1980 income was $630,000 and his assets totaled $2,362,000.

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Sobhuza II, King of Swaziland

July 22, 1899- Address: Official Residence
of the Ngwenyama, Lozithehlezi,
Kwaluseni, Swaziland

BULLETIN: Sobhuza II, King of Swaziland, died on August 21, 1982 near Mbabane, Swaziland. *Obituary:* N Y Times B p6 Ag 23 '82

The hereditary king of Swaziland, Sobhuza II, who is known to his subjects as the Lion of the Swazis, the Inexplicable, the Great Mountain, the Bull, the Son of the She-Elephant, and Knight of the British Empire, is the great anachronism of southern Africa. Swaziland is a mountainous and landlocked country about the size of New Jersey that is sandwiched between the white racist regime of South Africa and the black Marxist state of Mozambique. The world's longest-reigning monarch, Sobhuza was born during the Boer War and ascended his throne in 1921, when the American presidency was changing hands from Woodrow Wilson to Warren G. Harding. Although Swaziland is linked to the modern world by its exports of such products as iron ore and asbestos, Sobhuza's power is partly based on his subjects' primitive belief that he is the great rainmaker and the sole source of the nation's fertility. Sobhuza, whose long life has witnessed the decline of the British Empire, is king of 500,000 Swazis, and within the context

King Sobhuza II

of his tiny country, is one of the most powerful rulers in the world.

Sobhuza's life story is inextricably tied to the history of the Swazis, one of several Bantu nations to emerge in southern Africa in the nineteenth century. While the white Boers, who were of Dutch, French, and German extraction, were expanding eastward from Capetown, the black Bantu peoples of southern Africa were also engaged in nation-building, as their clan groups were forged into larger national entities. As the most powerful of those emerging nations, the Zulus conquered or displaced weaker groups such as the Swazis, who were driven to the rocky and mountainous country that became Swaziland. For many years the Swazis did not succumb to the Zulus or the white colonialists because under Sobhuza I and his successor, Mswati, they used a canny combination of warfare and diplomacy to play off the Zulus, Boers, and British against each other, meanwhile maintaining their precarious independence. Although Swaziland fell under control of the Boers in the 1890's, it was never incorporated into the Union of South Africa, and in 1903, after the British victory in the Boer War, it was established as a British High Commission Territory. It remained under British protection for the next sixty-five years.

King Sobhuza II was born in Swaziland on July 22, 1899, the same year in which his father, King Ngwane V, died suddenly. Under Swazi tradition a successor to the king is not chosen until the king dies, in order to prevent the successor from posing a threat to his father. Sobhuza was chosen from among a host of king's sons by a tribal council headed by the favored wife or queen mother who is called the Indovukati or She-Elephant. The council had a wide field from which to choose, for the Swazi kings are polygamous, and King Sobhuza himself is said to have more than 100 wives and as many as 500 children.

Determined to give Sobhuza a western type of education, the Queen Mother sent him to the first primary school established in Swaziland—at Zombotze—and then to the Lovedale Institute in South Africa for a total of seven years of formal training. Except for his trips to South Africa, Sobhuza has been out of his native country only twice. In 1922 he traveled to London to petition against a partition proclamation that had given whites substantial land grants in Swaziland, and in 1953 he again journeyed to Great Britain, this time to attend the coronation of Queen Elizabeth II.

Although Sobhuza became king in his own right in 1921, he was in actuality a limited constitutional monarch, and the administration of Swaziland was controlled by a succession of British High Commissioners. The long-term intention of Great Britain was to incorporate Swaziland into the Union of South Africa someday; as a consequence, the British did little to prepare the little country for independence. Whites held the key offices in its government, ran all its business enterprises, and owned half the land. Small wonder that Prince Makhosini Dlamini, Sobhuza's cousin and the Prime Minister of Swaziland, was quoted in the New York *Times* (April 19, 1967) as saying: "We will be only too happy to see the British go. They have left us naked and uneducated. Our only hope now is to learn to govern by governing."

During the years of the British protectorate, Sobhuza played a largely ceremonial role, but in a country as dominated by ritual as Swaziland a ceremonial role is hardly an irrelevant one. Almost all the blacks in Swaziland are Swazis, the country is free from tribal rivalries, and its inhabitants look uniformly to Sobhuza for leadership. "We act as if he were our father," a Swazi youth was quoted as saying in the New York *Times* (July 26, 1977). "He admonishes us as to what must be done and what must not be done." Largely subsistence farmers, the Swazis still believe that the old rituals bring down the rain and raise up the crops, and that only Sobhuza can work that magic. In the Incwala or First Fruit, the ritual of the new year, Sobhuza sits naked astride a bull and is anointed with water that is carried for the event from the Indian Ocean, in order to renew the fertility of the king and that of the nation. In the same ritual, Sobhuza bites into a gourd, the symbol of the first harvest, and thus assures a good crop. Because of his crucial role in that and other ceremonies, Sobhuza's prestige in Swaziland has always been immense, no matter how drastically his political power was curtailed by the British. A subject who dares to approach him has to repeat the timeworn words of submission: "I am a mere nothing, a dog, a stick."

As the exclusive source of the fertility of both his land and his people, Sobhuza was expected to take many wives. By 1933 he had exceeded his subjects' expectations by marrying fifty wives in only twelve years of kingship. Today no one knows for certain how many wives and children he has; possibly even Sobhuza himself is cloudy in his estimates. "As he travels the country, he often fails to recognize his wives," a reporter for the Washington *Post* (November 18, 1966) once related. "A woman bows. He stares. 'Your wife,' someone says. The Lion beams with joy."

Not until the 1960's did the British begin to contemplate the possibility of independence for Swaziland. They envisioned a constitutional monarchy with a democratic parliament, but Sobhuza, the crafty old chieftain, was loath to surrender his prerogatives to his fellow Swazis. "Western democracy is not suitable for my people," he patiently explained to Harry Franklin of the *Guardian* (January 29, 1964). "My rule, through the tribal council, is best for them." Flouting the express wishes of the British, he organized a royalist political party called Imbokodvo or the Grinding Stone and endowed the party with his own symbol, the lion. The British had somewhat naively hoped that Sobhuza and his party would settle for control of one-third of the seats in the new parliament, but in the first parliamentary elections, held in 1967, Imbokodvo won all twenty-four seats and took 80 percent of the vote. The Ngwane National Liberation Congress, an opposition party led by Dr. Ambrose Zwame, won some support in the towns, but since election districting favored the rural areas, Swame and his party were excluded from any political power.

With Sobhuza firmly in control, with his cousin installed as Prime Minister, and with the majority of government offices held by his sons, sons-in-law, and kinsmen, Swaziland achieved full independence in September 1968. It was the last British possession in Africa except for Rhodesia, which had broken away from Great Britain without official sanction under the racist regime of Ian Smith. The occasion was celebrated with great pomp: Sobhuza II himself appeared in a headdress of louriebird feathers, a cloak of oxtails, and a girdle of leopard skins. Four thousand warriors danced in the capital city of Mbabane to the beat of buckskin drums, and bonfires blazed from the twin mountain peaks called Sheba's Breasts that loom above the city. Swaziland thus became the twenty-eighth independent member of the British Commonwealth and the 125th member of the United Nations.

Within fewer than five years after the Swazis achieved their independence, the Lion bared his teeth, indicating that through the long period of British rule he had merely been biding his time. In April 1973 King Sobhuza II and his newly formed 300-man army seized power, abrogated the constitution, and arrested the leaders of the opposition. Dr. Zwame's Congress party, which had gained only three seats in the 1972 election, was abolished; political meetings were outlawed; and the doors to the concrete and glass parliament building, constructed by the British, were locked. According to Sobhuza, the parliament had been filled with "Un-Swazi" elements, "hyenas urinating upwind to stampede the cattle below." The timing of the coup mystified observers, since there was no serious threat to Sobhuza's power anywhere in Swaziland. It seemed that he simply preferred ruling by decree as a Swazi king to serving as a constitutional monarch on the model of the British.

Given its size and population, the country that Sobhuza rules over today is one of the wealthiest in Africa. A scenic, well-watered land with rich soil, a favorable climate, and extensive forests, it is sometimes called the African Hawaii because of its cash crops, pineapple and sugarcane. The Swazis also grow cotton, rice, and maize. Although Swaziland's iron ore is almost exhausted after ten years of trade with the Japanese, the country still has abundant deposits of tin and coal, and its Havelock asbestos mine is one of the largest in the world. Another lucrative source of revenue is the Swaziland Casino, which attracts the white citizens of South Africa, where gambling is prohibited. Mixing easily with the Swazis, the South Africans also come to Swaziland to view soft-core sex films and to buy the "girlie" magazines that are also prohibited by their puritanical society. "And why not?" a New York *Times* (July 26, 1977) reporter quoted one Swazi official as saying. "After all, they're human beings."

But despite Swaziland's wealth, most of its population remains extremely poor, for, with all his power, Sobhuza has done little to break the stranglehold of whites on the Swazi economy. According to James North, an American writing under a pseudonym in the *New Republic* (September 2, 1980), the average income in Swaziland is about $200 a year, and 85 percent of its population has been unaffected by its rapid economic growth. Its population is growing even faster than its economy, shanty settlements now ring its major towns, and labor disturbances break out from time to time. Sobhuza, who used to be able to settle those disputes with a soothing word, now maintains an army at the cost of $9,000,000 a year to keep the growing urban poor in line.

In diplomacy, the king has had to walk a fine line between the black radical regimes to the north and east and white-ruled South Africa on the west. Sobhuza has always graciously accepted South African investment and has maintained cordial relations with his powerful neighbor. "We are in no position to enter the lists in the spirit of a medieval crusade," Prime Minister Dlamini has said, in an attempt to explain Swazi reluctance to condemn the apartheid policies of South Africa.

On the other hand, Swaziland has not only harbored black South African dissidents but has also allowed them to open offices in the country. Samora Machel, the black Marxist president of Mozambique, which provides Swaziland with its only access to the sea, has visited Sobhuza several times, and he stood on the reviewing stand with Princess Margaret of England at the festivities in 1981 that celebrated Sobhuza's sixty years as king. Like his wily forebears, Sobhuza still plays off foreigners against each other. "At any moment in my life I have no enemy," Sobhuza said at the celebration. "He that regards himself as my enemy cannot succeed because I spare no effort in getting closer and closer to him."

Writing in the San Francisco *Examiner & Chronicle* (September 29, 1968), Stanley Meisler described Sobhuza as a "handsome, thick-bearded man with glinting eyes, an ever present slight smile, a head of hair high and thick like a lion's mane." When he was sixty-five, he seemed "slender and supple" to Harry Franklin of the *Guardian* (January 29, 1964), who added that the king was "almost brilliant" despite his lack of formal education. Sobhuza appears at ceremonies in full tribal regalia or a western-style suit or a uniform, as the occasion demands. Instead of occupying the elaborate palace that was built for him, he lives in the adjacent kraal of mud huts that are devoid of plumbing and electricity. He often sleeps out-of-doors on a reed mat and passes his days swigging whiskey with his wives in the kraal.

Although he is increasingly infirm, the king has made no provision for his successor, since the new king will be chosen after his death. Sobhuza's sons range in age from adolescents to men in their fifties who have grandchildren of their own, and choosing a king from among them will be an uncertain process, for no one now alive has ever helped to select a Swazi ruler. But Sobhuza would have it no other way. "People outside see us as a laughingstock," he said at his eightieth birthday celebration, according to *Newsweek* (August 6, 1979), "but our way of life is better."

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Stenmark, Ingemar

*Mar. 18, 1956- Ski racer. Address: b. c/o
Skiing Magazine, 1 Park Ave.,
New York City, N.Y. 10016*

Among the rare athletes who have wrought significant changes in their sport is the Swedish ski racer Ingemar Stenmark, three-time World Cup champion and holder of six gold medals. On the positive side, Stenmark brought with him into the international slalom the twisting course that is his specialty, a much-emulated style more precise, rhythmic, and graceful than the slam-bang, hurtling style of the previous generation of Alpine skiers. Negatively (at least from his point of view), his superiority on the slopes so threatened suspense in World Cup competition that the International Skiing Association in 1978 changed the point-counting rules in favor of slalom skiers who also run downhill, a discipline in which Stenmark does not normally participate. Since then, Stenmark has been effectively excluded from World Cup titles while consistently winning slaloms and giant slaloms on the international circuit and retaining his peers' acknowledgement that he is the king of the mountain. As the former American Alpine team director Hank Tauber has said, "He has tremendous balance, great agility, a good eye, and fantastic concentration. He has what makes great champions: he can do it over and over."

Contrary to what one might expect, this mountain daredevil is a native of relatively flat terrain, suitable for cross-country rather than Alpine skiing. The older of two sons of a road construction worker and bulldozer operator, Ingemar Stenmark was born on March 18, 1956 in the town of Josesjö in Swedish Lapland, on the Norwegian border.

He grew up in nearby Tärnaby (population 700), where his father, Erik Stenmark, was assigned to keeping the road leading to Norway cleared of impacted snow and ice in the wintertime. Coached by his father, an erstwhile ski racer of fair skill (his best finish had been fifth in a national slalom championship), Ingemar began skiing when he was five. His childhood chum Stig Strand (now a fellow world Alpine skier) began doing the same, and the two were in friendly but intense competition throughout childhood.

"In Tärnaby skiing was about the only thing of interest, so we wanted to do it all the time," Stenmark recounted in one of his columns in *Skiing* magazine. The ski area in Tärnaby was practically in Stenmark's backyard—a small hill, about 660 feet high, offering a run of no more than 2,000 feet, good only for slalom skiing. "It had night lighting, which was important because we were very close to the Arctic Circle and it was dark all winter during the after-school hours when I had time to ski."

The size of the hill made straight-course downhill skiing impossible, and it was one of the reasons Stenmark did no giant slalom skiing in childhood. As he has explained, "Another reason [was] that giant slalom is hard to train for in the dark because it's faster, and the higher speeds were a problem under our artificial lights." While his lack of downhill experience in childhood meant that he "could never develop in that discipline," the same did not hold true for giant slalom, because "the groundwork in slalom was immediately transferrable to giant slalom." Aside from his lack of grounding in the downhill, Stenmark believes that "it is not possible to train for all three Alpine disciplines in the same season" because "the downhiller must train himself to glide, to cut wind resistance, to pre-jump and ride out a compression—skills that are used very little in giant slalom and not at all in slalom."

Winning a national competition in slalom when he was eight, in 1965, Ingemar qualified for an annual international children's race, the Topolino (Italy) Trophy. In that first try at a giant slalom, he came in fourteenth. When they were thirteen years old, Stenmark and Stig Strand were chosen to train with the Swedish junior national team, after being scouted by the trainer, Hermann Nogler, now head coach of the Swedish national team. Regarding Stenmark, Nogler has recalled, "I watched him for a week, and I said to myself, 'That boy will be a world champion!' You could see the natural talent, the single-mindedness, the way he was hard on himself."

As a boy, Stenmark also informally engaged in other sports, especially ice hockey, volleyball, and *bramball*, a game similar to American baseball. Academically, although enjoying mathematics and physics, he was generally an indifferent student, bored by such subjects as composition and history. When he completed his nine years of basic schooling, the next academic step would have been to enter the closest gymnasium (secondary school) 150 miles away and offering no chance of skiing. He decided to quit school and concentrate on skiing.

Contributing to Stenmark's decision was the knowledge that the Swedish Skiing Association had just disbanded its then irretrievably unsuccessful A team in order to spend its limited budget instead on training fourteen- to sixteen-year-olds. Stenmark was one of those the association had in mind. Recruited by the junior national team as soon as he left school, he was trained in giant slalom on glaciers in Italy. In 1972-73 his best finishes in Swedish national junior competition were third and fourth place. As for the European junior championships, he recalled in his *Skiing* column, "I didn't do very well—I think I came in first for one run of the slalom but finished poorly, and I came in about eleventh in the giant slalom."

The following December, Stenmark won his first World Cup points at Saalbach, Austria, where he finished in ninth place. A meet in Italy later in the 1973-74 season marked a turning point for him, away from skiing beyond his capabilities, "at the edge of disaster," as he recalled in *Skiing*. "This was because I came in fourth in the first run, only .3 of a second behind the leader. And after I fell in the second run, I thought about it and suddenly realized that I didn't have to risk everything to have a chance to be among the leaders. I knew that if I only skied well, that could be enough, that I could win. I fell in the second run because I took unnecessary risks. Once I understood that I didn't need to do this, that I was good enough to challenge the best Italians even if I skied conservatively, it built my confidence enormously."

That season Stenmark won the giant slalom in the European junior championships, and at the World Cup races in Voss, Norway, he came in third in the giant slalom and second in the slalom. In Poland, he had a fourth, and in Czechoslovakia at the end of the season he placed second in the slalom, second in the giant slalom, and twelfth in the overall standings.

Stenmark won his first World Cup event, a slalom at Madonna di Campiglio, Italy, on December 17, 1974. He had four slalom or giant slalom victories to his credit by mid-March 1975, when he and Gustavo Theoni of Italy won one race each at Sun Valley, Idaho to tie for the World Cup lead. In *Sports Illustrated* (March 24, 1975), William Johnson described Stenmark in his giant slalom win at Sun Valley: "The lanky Swede sprang out of the starting gate, his child's face grim, and launched an attack so vicious that a steadily growing shout rolled along with him, following him down the hill. As he zinged through gate after gate, Stenmark seemed to build more speed and, remarkably, seemed to gain more control at the same time. Stenmark races with none of the crash-and-burn, elbows-out enthusiasm of Jean-Claude Killy; he disdains the sit-back style of Patrick Russel, another old French champ. Stenmark skis *perfectly*, skis flat, swiveling in a building rhythm and powerful economy of motion." In the final event of the season, at Val Gardena, Italy later in the same month, Theoni outscored Stenmark, 250 to 245.

After turning in an erratic performance in the 1976 Winter Olympics at Innsbruck, Germany, where he won a bronze medal instead of an expected gold, Stenmark dethroned Theoni in the World Cup competition, clinching the title by posting times of 57.58 and 52.18 seconds in the Roch Cup slalom runs in Aspen, Colorado in March 1976. Between seasons in 1976 and 1977, Stenmark fulfilled his military service obligation under Swedish law.

Stenmark wrapped up his second consecutive World Cup championship with a smashing victory by 1.59 seconds in the last slalom race of the series held at Are, Sweden in March 1977, a win that gave him an insurmountable sixty-one-point lead in the overall standings. The following season he compiled such a commanding early lead that he clinched the World Cup title in January, two months before the end of the season. To ward off a repetition of the premature championship climax, International Skiing Association officials revised the scoring procedure. The new rules required a proportion of downhill points in addition to slalom and giant slalom tallies and put a premium on occasional exploits by counting only the three or four best results per event rather than rewarding consistently good skiing over the entire season.

In 1978-79 Stenmark broke Jean-Claude Killy's record total of twelve slalom and giant slalom seasonal World Cup victories, with thirteen, and for the three seasons ending in March 1979 he had a compilation of more World Cup wins than Theoni had for nine seasons. However, because of the scoring revision, he was ranked fifth overall. Deciding to try the downhill, Stenmark suffered a brain concussion in a downhill training accident in the autumn of 1979 and was hospitalized for three weeks.

At the Olympic Winter Games in Lake Placid, New York midway through the 1979-80 season, Stenmark won two gold medals, for the slalom and the giant slalom. He turned professional after the games. In January 1980 he confounded his many critics in the European press, who had been attributing his avoidance of the downhill to cowardice, by competing in the downhill at Kitzbühel, Austria. Starting nineteenth in a field of fifty-eight at Kitzbühel, he was thirty-fourth among the thirty-nine finishers, 10.72 seconds behind the winner, Steve Podborski. His clocking at Kitzbühel was the fastest of his career, approximately seventy-four miles an hour.

Asked how he prepared himself psychologically for the downhill after his accident the year before, Stenmark answered, "Because I had no expectation of winning, I wasn't as nervous as I normally am before a race." He said he did not plan to run any more downhills in the foreseeable future. "For me, what counts are the slalom and giant slalom cups and the world championships. In fact, it's not the world championships I'm after, since I've won them before. I just want to ski as well as I am able, and to win as many of the races I enter as I possibly can."

In 1979-80 Stenmark had eleven World Cup victories, but under the new rules he was beaten overall by Andreas Wenzel of Liechtenstein, who had only two wins, accompanied by wild swings in performance. As of the end of the 1979-80 season, Stenmark had won forty-seven of the 100 slalom and giant slalom races he had entered. In 1980-81 he won ten events but was out-pointed overall, 266 to 260, by Phil Mahre of the United States, who won only three.

On January 16, 1982 Stenmark won the giant slalom at Morzine-Avoriaz, France in the combined time of two minutes 34.04 seconds. That victory was his sixty-third in World Cup competition, one more than the record set previously by Annemarie Moser-Proell of Austria. After training all winter in an effort to retain the world Alpine giant slalom championship he had won at Lake Placid two years before, Stenmark lost the title to Steve Mahre, Phil Mahre's twin brother, at Schladming, Austria on February 3, 1982. On February 7, the final day of the Schladming meet, Stenmark won a gold medal in the special slalom by just under half a second, thus becoming the first man to win three consecutive world slalom titles. "I have no more goals to aim at," he told the press after the race. "I continue to ski because it's still fun for me."

In a dispatch to the *Guardian* (February 14, 1982), John Samuel described Stenmark's achievement at Schladming: "The only straight line in his mercurial zigzagging is his place in the record books. . . . Just how easy it is to miss a slalom gate was shown by the Mahres. Neither Phil, the overall World Cup titleholder, nor Steve, the giant slalom champion, finished Sunday's race. But Stenmark zipped through a total of 136 gates over the two 600-metre courses, set on the ferocious finishing slope of the La Plannai stadium, with an exactitude of glide, push, and edgeset that demolished the field." Two days after the Schladming meet, in Kirchberg, Austria, Stenmark won his thirty-sixth World Cup slalom race, clocking two minutes 52.06 seconds in two runs, but Phil Mahre had already clinched the overall title for the second time.

Curly-haired, freckle-faced Ingemar Stenmark is five feet eleven inches tall, weighs 180 pounds, and has broad shoulders and a vise-like handshake. To stay in shape outside of the skiing season, he runs and, to improve his balance, unicycles. He has also done pole-vaulting, which is good for the upper body, and broad and high jumping, both of which strengthen ski legs. From a standing position, he can high-jump five feet. Stenmark belittles reports of medical tests showing him to be a physical superman. "This is not so," he wrote in *Skiing*. "In oxygen intake, for example, I don't compare with any cross-country skier. I don't believe my physique has much to do with [winning at skiing]. But I *am* convinced that mental attitude has a lot to do with winning." To "push away the nervousness" just before a race, he works himself up into a state of anger by thinking about "things people may have said about [him] that [he] didn't like" and then directing that anger "at the course, at attacking it and beating it." He also stresses the importance of technique, and in that regard seasoned observers have noted his independent pivoting legwork (as opposed to the feet-together stance common in Alpine skiing) and his navigation of slalom gates by flickering shifts of body weight.

Intensely dedicated to his sport and a quiet loner by temperament, Stenmark finds the mobs of autograph seekers he encounters in Sweden (where he is a national hero) difficult to cope with, and wherever he finds himself he tends to be dour in his public demeanor and laconic with the press. During the 1979-80 season his trainer told an interviewer, "He does not smoke, drink, dance, womanize—in short, he has no private life." His current girlfriend, Ann Uvhagen, has occasionally accompanied him on the European ski circuit. Since turning pro in 1980, Stenmark has made his residence in Monte Carlo, Monaco, for tax reasons. In his ski equipment endorsements, he remains faithful to Elan, the company whose skis he has been using since he was fourteen. "Elan made a big effort to equip us young Swedes when no one knew us," he explained in *Skiing*. "I don't think it would be right to abandon them now when success is beginning to come."

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Tiegs, Cheryl

Sept. 25, 1947- Model; television personality.
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After working for some sixteen years in a career that usually has a brief lifespan, model Cheryl Tiegs retains her status at the top of her profession. Beginning as a teenager with local modeling stints in California and appearances on the covers of *Teen* magazine and the Sears catalog, she matured into the sexily wholesome symbol of natural beauty that has brought spectacular sales to the companies whose products she has advertised. When she was thirty, she was listed by *Harper's Bazaar* among the world's ten most beautiful women, and recent surveys indicate that she is among the best liked of American celebrities. That durable appeal has made her face and name familiar to Americans through the covers and pages of magazines, television, and most recently, her own line of Sears, Roebuck fashions. In the words of Carrie Donovan, senior editor of the New York Times *Magazine*, "Cheryl has this remarkable quality of being able to sell something. Put her picture on the cover and it sells what she's wearing by the thousands."

Cheryl Tiegs was born on September 25, 1947 into a farm family of German extraction. "I was born . . . in Minnesota, and my grandparents still, today, are farmers," she said in an interview for the children's weekend supplement of *Newsday* (November 29, 1981). "I grew up on the farm, where we raised corn and wheat and cows, dairy cows. So I think that has a lot to do with my liking to be around animals and in the country." She later moved with her family to Alhambra, California where her father, Theodore Tiegs, was a mortician, and her mother, Phyllis Tiegs, worked in a florist shop. Cheryl and her sister, Vernette, four years her senior, received a loving but somewhat strict Quaker upbringing from their parents.

As a high school student, Cheryl Tiegs did well in her studies, played violin in a local youth orchestra, and was a cheerleader. Somewhat awkward and shy, and taller than most of her classmates, she decided as an adolescent that she wanted to be a model. When she was sixteen, she was accepted into a class offered by the representative of a small modeling agency who had spoken on modeling as a career at her high school. Modeling locally, at $5 an hour, wherever she could get work, she was photographed for fiction magazines and entered such pageants as the "Miss Army," "Miss Air Force," and "Miss Kodak" contests. She scored something of a minor triumph when she was named "Miss Rocket Tower" in a single-photograph promotion of a new tourist attraction. Miss Tiegs's idol at that time was British star model Jean Shrimpton, whose movements she tried to emulate.

After entering California State University at Los Angeles, where she majored in English, Cheryl Tiegs continued modeling part time. Her efforts landed her a contract with the West Coast talent agent Nina Blanchard, who was impressed with what she called her "marvelous face" and later commented, as quoted in *Cosmopolitan* (June 1980): "If you could design a face for this business, a face everyone wants, it would be Cheryl's. She can sell anything from sable coats to candy." Miss Tiegs's first cover picture was for a magazine called *Secrets*, but her big break came in 1964, when Julie Britt, the fashion editor of *Glamour*, after seeing her in a Cole of California swimsuit ad in *Seventeen* magazine, signed her for a *Glamour* spring fashion feature with Ali MacGraw, the film star who was then a top model.

At nineteen, after two years of college, Cheryl Tiegs moved to New York City and eventually took up a full-time modeling career with the Ford agency, the East Coast affiliate of her California agent. She and a fellow California model, Kelly Harmon, the daughter of Michigan gridiron hero Tom Harmon, shared an apartment in Manhattan's Shoreham Hotel. Within a three-year period she appeared on seventy covers, among them *Glamour, Teen, Modern Bride*, and the Sears catalog.

Even in those early days, Cheryl Tiegs's high-voltage smile and spectacular body earned her from $800 to as much as $3,000 a week, and she soon became one of New York's highest-paid models. "Cheryl has the rarest combination of every possible attribute of beauty," Eileen Ford has said, as quoted in *Cosmopolitan* (June 1980). "She has wonderful hair, marvelous skin, the bluest, widest-set eyes you've ever seen . . . a perfect nose, a perfect mouth, a beautiful long neck . . . beautiful hands, legs, even beautiful feet."

Soon after moving to New York, Cheryl Tiegs met the advertising agency executive and film producer Stan Dragoti. Her career slowed down, and she began to gain weight while living on and off with Dragoti for two years. After their marriage in July 1970 she stopped working entirely and allowed her weight to increase to 155 pounds. "I kept eating and not taking care of myself, and all of a sudden I looked in the mirror," she recalls. After following a strict regimen of diet and exercise, she reverted to her earlier weight of about 120 pounds, so that in 1972 she was in condition to go back to work.

The thin, boyish, matchstick look of the 1960's epitomized by Twiggy had given way to the healthy, full-bodied "California look" that Cheryl Tiegs projected. "I don't think people necessarily want to see the girl next door," she told Kay Gardella of the New York *Daily News* (April 23, 1978). "What they want is someone they think is a little touchable, a little sexy, a little warm and friendly." But there were dissenters. "There's too much blowing in the wind, . . ." former *Vogue* editor Diana Vreeland said as quoted in *Time* (March 6, 1978). "I think there is a certain monotony about the girls of today."

Cheryl Tiegs became the busiest and most highly paid model of the 1970's. She gained long-term contracts with Cover Girl cosmetics, replaced Farrah Fawcett-Majors as the Mercury-Cougar Girl, and advertised Clairol. A total professional, unlike some of her colleagues, she is free of temper tantrums, and her work has rarely sparked controversy. Only one photograph of Miss Tiegs, showing her in a nearly transparent fishnet bathing suit in *Sports Illustrated* in 1978, raised some eyebrows. According to photographer Doug Kirkland, Cheryl Tiegs is a photographer's dream. "When she's in front of my camera, she does three-fourths of my work for me," Kirkland has said, as quoted in the New York *Sunday News Magazine* (July 9, 1978). "With other models you constantly have to make suggestions on what they should do, how they should pose, look and that sort of thing. With Cheryl, you don't have to say a word. She reacts almost instinctively."

By the late 1970's Cheryl Tiegs was ready for more than fashion and magazine work. Aware of the huge success of Farrah Fawcett-Majors' poster prepared by Pro Arts, Miss Tiegs called Pro Arts and proposed a poster project. With her first, in which she appeared in the briefest of hot pink bikinis, she soon outpaced Farrah Fawcett-Majors. Her husband helped her further to promote her career, and together they placed their earnings into a joint corporation. Publicist Warren Cowan of the Rogers and Cowan firm was hired to help turn her into a "personality," and George Kirvay was assigned by the firm to obtain exposure for her on such talk shows as *Dinah* and *Tonight*.

With the publication of a cover story about her in *Time* (March 6, 1978), entitled "The All-American Model; A Famous Face Is Now a Name," Cheryl Tiegs arrived at the top of her profession. ABC-TV signed her to an exclusive five-year, $2,500,000 contract committing her to presenting a weekly commentary about health, beauty, and fashion on *Good Morning America*, appearing on sports specials and feature programs, and making guest appearances on other shows. To improve her speaking voice, the network arranged for her to take voice and acting lessons. Her weekly Thursday morning appearances on *Good Morning America*, beginning in May 1978, soon made her popular on ABC-TV.

In early 1979 Cheryl Tiegs journeyed to Kenya with writer-photographer Peter Beard to act as narrator for his ABC-TV "American Sportsman Special" about the overpopulation of African wildlife, presented in April of that year under the title *Africa: the End of the Game*. One leading photographer observed, as quoted in *Harper's Bazaar* (August, 1979): "Five years ago . . . Cheryl could have rationalized that her career was coming to a close. Instead she pushed for more. You sense that at some point she made up her mind to become a celebrity, and went out and did it."

Meanwhile, the fast pace that Cheryl Tiegs was keeping was placing some distance between her and her husband, Stan Dragoti. While he was establishing himself in Hollywood as a director with the film *Love at First Bite*, a spoof of the Dracula legend, she was doing her stint with ABC, working on a book of beauty advice, and continuing her modeling for such products as Cover Girl, Clairol, and Olympus Camera. Under her contract with Olympus, Miss Tiegs promoted the product not only on television, but through meetings with the company's major customers and sales representatives. *Sales & Marketing Management* magazine (February 4, 1980) reported Olympus executives' delight with the results—a 229 percent increase in sales in the first six months.

In mid-1980 Cheryl Tiegs's book *The Way to Natural Beauty* was published by Simon & Schuster. Generously illustrated with photographs of its author, the book offers advice based on Miss Tiegs's own methods for achieving and maintaining beauty and presents glimpses into her life and her periodic bouts with overweight and skin problems. Soon after she promoted it on a twenty-city tour, the book went into a third printing.

In the summer of 1980 Cheryl Tiegs signed a contract with Sears, Roebuck & Company for the production and marketing of a Collection of sportswear bearing her signature. The clothes were made available through the 900 Sears retail stores in December of that year and became a feature of the spring 1978 catalog. Miss Tiegs was chosen by Sears after several names had been tested for mass appeal. According to Wayne Holsinger, Sears's vice-president of the women's apparel group as quoted in the Chicago *Tribune* (August 11, 1980), "Cheryl Tiegs always came out on top. . . . How many other models do you see appearing in *Teen* and *Seventeen*, in *Woman's Day*, *Bazaar* and *Vogue* at the same time, and on TV and in *Sports Illustrated* as well? In the studies, teen-agers liked her, and yet the thirty-five- and thirty-six-year-olds could relate to her because she's over thirty and she's still in there on top. That makes them feel good."

Expressing her satisfaction with the Sears contract, Cheryl Tiegs told Chicago *Tribune* fashion editor Genevieve Buck: "I've been in the fashion business for fifteen years. Doing something fashion-related seemed logical and interested me more than becoming an actress." Although she herself does not design the clothes, Miss Tiegs works closely with the people who fashion the creations bearing her name, considering details like colors, sleeve lengths, buttons, ruffles, fabrics, and hemlines. She spends about one-third of her professional time on the production of clothes. "I've gone as far as I can in modeling," Miss Tiegs told an interviewer for *People* magazine (April 26, 1982). "Now I have to go on to something else, another goal. This is my career. This is total commitment."

Cheryl Tiegs's ten-year marriage with Stan Dragoti broke up soon after she met Peter Beard, whom she married on May 24, 1981 in a quiet Presbyterian ceremony followed by a reception at the groom's six-acre estate in Montauk, Long Island. Although she has often spoken of wanting a family, she has no children. Miss Tiegs makes her home in a luxurious apartment in Manhattan.

The stunning, blonde, five-foot-ten Cheryl Tiegs has maintained her weight at about 120 pounds since her brief eating binge of the early 1970's. Besides the exercises and diets she details in her book, she keeps in shape by playing tennis, a game at which she excels; at one time she ranked fourth among women celebrity players. To avoid being late for appointments she usually sets two alarm clocks. She loves animals and numbers dogs, cats, and even a pet goat among her favored companions.

Miss Tiegs enjoys reading and names W. Somerset Maugham's novel *Of Human Bondage* among her favorite books. Although she regards herself as essentially nonpolitical, she has contributed generously to such causes as the Equal Rights Amendment, Planned Parenthood, and the protection of whales. Commenting on her personality in the New York *Sunday News* (July 9, 1978), Bob Lardine observed that she "seemed to explode with health and sheer exhiliration of living."

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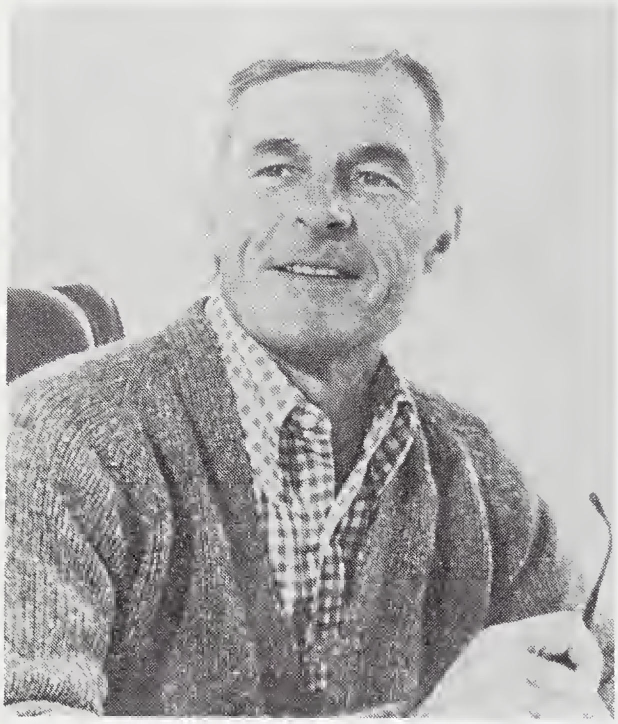

Tinker, Grant A.

Jan. 11, 1926- Broadcasting executive. Address: b. NBC, 30 Rockefeller Plaza, New York City, N. Y. 10020

In July 1981 the board of directors of RCA Corporation elected Grant A. Tinker chairman and chief executive officer of RCA's subsidiary, the National Broadcasting Company. A veteran television executive, Tinker had worked for the network during the early 1950's and for approximately five years in the 1960's as a producer and an administrator. From 1970 until his appointment as head of NBC, he served as president of his own independent television production company, MTM Enterprises, Inc. Under his democratic management, actors, writers, directors, and producers flourished in an atmosphere of experimentation and cooperation. Known for its literate and witty situation comedies, MTM is the producer of such Emmy award-winning series as the *Mary Tyler Moore Show* and *Rhoda* and, more recently, the issue-oriented adult dramas *Lou Grant* and *Hill Street Blues*.

Grant A. Tinker was born in Stamford, Connecticut on January 11, 1926. After receiving his B. A. degree in English from Dartmouth College in 1949, he joined the NBC Radio network as a management trainee in the program department. Upon completion of a three-year training period, he was appointed operations manager at the network, a post he held until 1954, when he left NBC to become a deputy director of Radio Free Europe. Later in the year, he signed a contract with the McCann-Erickson advertising agency as director of program development for television. Between 1958 and 1961 Tinker worked for another top New York advertising agency, Benton & Bowles, Inc., where he eventually became vice-president of television programming.

In November 1961 Tinker returned to the NBC fold as a general program executive in the television division. Shortly after he was named a network vice-president, in December 1961, he was transferred to Los Angeles, California to oversee the West Coast operations of the programs department. When he was promoted to vice-president of programming in 1966, Tinker moved back to the network's headquarters in New York City, but after having spent several years in the more relaxed atmosphere of California, he found the frenetic pace of New York no longer to his liking. Moreover, he was dissatisfied with his job because his duties were mostly administrative and rarely included the actual production of programs, which he preferred.

In 1967 Tinker resigned from NBC to return to California, where he served as vice-president in charge of network programming at Universal Television and in the television division at Twentieth Century-Fox before striking out on his own in 1970, when he formed an independent television production company, MTM Enterprises, Inc., which took its name from the initials of his wife, Mary Tyler Moore, the actress. Miss Moore acted as chairman of the new corporation and Tinker as its president.

The first television series developed by MTM Enterprises was the *Mary Tyler Moore Show*, starring Miss Moore as Mary Richards, an ambitious, independent, and unmarried career woman. The series about Miss Richards' vicissitudes as the assistant producer of the local "Six O'Clock News" program at the fictitious WJM-TV in Minneapolis, Minnesota, which had its premiere on CBS at the beginning of the 1970-71 season, was not enthusiastically received at first, but it eventually became one of the most popular and critically acclaimed situation comedies of the decade. To write and produce the stylish series, which was tailor-made for Miss Moore's special talents as a comedienne, Tinker recruited James L. Brooks and Allan Burns, whom he has since described as "electronic Neil Simons," and gave them free rein. "Grant gave us blanket approval of anything we wanted to do, not just autonomy, but support . . . ," Brooks said in a recent interview, as quoted in *Time* magazine (July 13, 1981). "He's a pragmatist with a passion for quality."

Tinker has described his rather unorthodox administrative approach as "hands-off" management. As he explained to Arthur Unger of the *Christian Science Monitor* (October 27, 1981), his job was to "attract creative people," to make them as "comfortable" as possible, "then get out of the way and deal with the networks." Among the creative people attracted to Tinker's "writers' shop" were Jay Tarsas, Tom Patchett, and Michael Zinberg, the executive producers of MTM's next solid ratings hit, the *Bob Newhart Show*, a situation comedy about the personal and professional life of a low-key psychologist in private practice that premiered on CBS in September 1972 and ran through the 1977-78 season. *Rhoda*, a 1974 spinoff of the *Mary Tyler Moore Show*, with Valerie Harper reprising her role as the man-hungry Rhoda Morgenstern, was another instant hit for MTM Enterprises. Television critics frequently lauded both the *Rhoda* and *Mary Tyler Moore* shows for their sympathetic portrayals of career women. During their initial runs in the 1970's, the two shows were nominated for eighty-two Emmy awards, sixty-six of those nominations going to the *Mary Tyler Moore Show*. In its seven-year history, the *Mary Tyler Moore Show* won twenty-six Emmys, including three for outstanding comedy series of the year, and a 1977 Peabody award for "its consistent standard of excellence."

Of the four MTM series introduced at the beginning of the 1974-75 television season, only *Rhoda* escaped the network ax. CBS canceled *Paul Sand in Friends and Lovers*, a Brooks and Burns entry about the romantic misadventures of an introverted bass violinist with the Boston Symphony Orchestra, in January 1975, and ABC declined to renew the *Texas Wheelers*, a raunchy comedy about four ambitious children and their shiftless father. The *Bob Crane Show*, in which the veteran television actor played a middle-aged executive who gives up a successful career to attend medical school, lasted only thirteen weeks. Accepting personal and corporate responsibility for all three flops, Tinker went so far as to admit to a reporter for the *Washington Post* (November 2, 1975) that the *Bob Crane Show* "deserved to fail" because "it was not up to MTM standards."

As MTM grew in size and reputation during the mid-1970's, Tinker frequently spoke out against "inexcusable and stupid" network policies that, in effect, locked out independent producers. He denounced the networks' reliance on a small number of well established production companies, and was especially critical of the system of deficit financing whereby independent producers had to raise capital for their projects by leasing money from the networks and borrowing from other sources. Tinker complained that even his most successful programs were not profitable for MTM until they were sold into syndication, usually after a long network run.

Six of CBS's choices for the 1975-76 television season were products of the MTM stable. Joining the *Mary Tyler Moore Show*, *Rhoda*, and the *Bob Newhart Show* in the network's sitcom lineup were *Phyllis*, a second spinoff from the *Mary Tyler Moore Show* starring Cloris Leachman, as Phyllis Lindstrom, Mary Richards' scatterbrained, self-centered landlady, and *Doc*, which John J. O'Connor, the television critic of the *New York Times*, described as a "sweet, heartwarming, good, decent and dull" story of a kindly, old-fashioned general practitioner working in a poor neighborhood in New York City. The sixth entry was *Three For the Road*, an occasionally moralistic family drama about a widowed free-lance photographer who travels around the country in a camper with his two teen-age sons. The first production of MTM's newly created dramatic division, *Three For The Road* was canceled because of low ratings in November 1975.

In January 1976 Tinker and Mary Tyler Moore took time out from their work at MTM to travel to Russia for the filming of the CBS production *The Bolshoi Ballet: Romeo and Juliet*. Although Tinker was not involved in the project in any way, he eventually served as cue-card boy for Miss Moore, the program's hostess. Later in the same month, CBS aired *Mary's Incredible Dream*, a lavish song-and-dance hour starring Mary Tyler Moore, Ben Vereen, and a host of other topflight performers. The $900,000 special production, which was MTM's first venture into the variety-show genre, was dismissed by John J. O'Connor and most of his colleagues as "trite and pretentious."

MTM's only new entry in the series sweepstakes in the fall of 1976 was the *Tony Randall Show*, a sitcom about a pompous fussbudget of a judge that ran for one year each on the ABC and CBS networks. During that 1976-77 season, the last episode of the long-running *Mary Tyler Moore Show* was telecast. The decision to end production of the series had been made several years earlier and was based primarily on Tinker's perception of the changes in the medium as well as in audience sophistication. As he explained to Kay Gardella in an interview for the New York *Sunday News* (September 28, 1975), "To continue Mary's show beyond 1977 would be a strain creatively. There'll be no more of those nineteen- to twenty-year wonders that were like the networks' test patterns, that couldn't be killed with a stick. I don't mean to denigrate them. I think both *Gunsmoke* and the *Lucy* series were milestone shows. But I think mainly they started in that innovative period of television when just owning your set was important. You'd look at anything. Then people became more discriminating and the medium became more commonplace. Today there is more concentration and therefore quicker fatigue."

Of the several cast members of the *Moore* show who went on to their own MTM series, Ed Asner proved to be the most successful in his role as Lou Grant, the tough-minded but soft-hearted city editor of a fictitious Los Angeles newspaper. Initially beset by low Nielsen ratings, the show teetered on the brink of cancellation during the early part of the season. Moreover, some CBS executives strenuously objected to the drama's serious, issue-oriented scenarios. Tinker, however, staunchly refused to yield to network pressure to trivialize the content of the show. *Lou Grant* eventually caught on with the viewing public and finished its first season among the most watched of the regularly scheduled series. In its first year, it took four of the six Emmys for which it was nominated, and it subsequently won an Emmy award for best dramatic series and a Peabody award for its "entertaining yet realistic" look at the problems of the press.

The situation comedies *We've Got Each Other* and the *Betty White Show* were jettisoned by the network just four months after their premieres in September 1977. The following season MTM Enterprises introduced *WKRP in Cincinnati*, a comedy about the antics of the staff at a "Top Forty" station, and *The White Shadow*, the story of a racially mixed high school basketball team and its white coach, which was produced by Tinker's son, Mark. "None of the kids in that show is drawn as a teen-age caricature," Tinker commented, as quoted in the Chicago *Tribune* (June 11, 1979). "Essentially, it's a pretty honest show that isn't loaded with cheap shots. It's something like *Lou Grant*, in that it tries to say something of substance once in a while. It sticks to the ribs."

Discouraged by the trend toward what he called "sizzle shows" and "witless" comedy in the late 1970's, Tinker once again opted to try a comedy-variety format for Mary Tyler Moore's return to television. *Mary*, which opened in October 1978 to generally unenthusiastic reviews, was pulled off the air after only three episodes. A revised version, the *Mary Tyler Moore Hour*, which appeared for the first time on CBS on March 4, 1979, survived only a few weeks longer. Recognizing that "variety shows on television just aren't working any more," as he put it, Tinker concentrated on drama series and on made-for-television movies, among them *Something For Joey*, *Just an Old Sweet Song*, and *First You Cry*, a dramatization, starring Miss Moore, of Betty Rollin's autobiographical book about her recovery from a mastectomy.

On January 15, 1980 NBC introduced the MTM production *Hill Street Blues*, an innovative, hard-bitten police drama set in an unidentified urban ghetto. Although critics praised the show highly, it languished in the bottom third of the Nielsen ratings for months, at least partly because it was given no fewer than five time slots in its first twelve weeks on the air. In an unusual show of network support, however, NBC decided to carry the program into the 1981-82 season. Nominated for an unprecedented twenty-one Emmys by the Academy of Television Arts and Sciences, *Hill Street Blues* won a record eight awards at the Academy's ceremonies in September 1981, including those for best series, best actor and actress in a dramatic series, best direction, and best writing. The following year, the program picked up an additional six Emmys.

In a December 1980 interview with Katharine Macdonald, which was reprinted in the Washington *Post* on July 1, 1981, Tinker said he was "discouraged" and "depressed" by television programming practices. "The networks are buying, and producers are selling, clones of whatever is working . . . ," he explained. "The good things, the quality things, things worth doing, worth watching. . . . I don't think there is much of that now. News and news-related things, sports and the early morning shows—beyond those things, there's nothing that would attract me to watching television. And that comes close to a national scandal. Somebody ought to go to jail for that." When asked if he were referring to the network executives responsible for programming, he replied, "Yeah, probably. It's certainly not the producers, because we only sell what they'll buy. . . . I think there's an appetite out there for better stuff. I don't think it has to be culturally uplifting, but just better television."

When Fred Silverman resigned as president of NBC on July 1, 1981, Tinker was given an opportunity to rectify the situation, for on the same day Thornton F. Bradshaw, the incoming chairman of NBC's parent company, the RCA Corporation, announced Tinker's appointment as chairman and chief executive officer of NBC, effective in July 1981. Tinker was also nominated for a seat on the RCA board of directors, an honor never bestowed on his predecessor. To prevent any charges of conflict of interest, Tinker divested himself of his interests in MTM by selling his shares in the company to Mary Tyler Moore and Arthur Price, MTM's executive vice-president. Industry reaction to Tinker's appointment was very favorable, as George Schlatter, the executive producer of NBC's *Real People*, explained to a reporter for *Time* magazine (July 13, 1981): "There's an enormous sense of buoyance and enthusiasm now. Seldom has any development in this business been met with this kind of enthusiasm. . . . Everyone says it's perfect."

Distressed by the network's steadily declining profits, which had fallen from $150,000,000 to under $80,000,000 during Silverman's three-year tenure, Tinker is determined to make NBC a "viable" business enterprise, but he is equally committed to his goal of providing "a service as well as an entertainment." As he explained to Arthur Unger of the *Christian Science Monitor* (October 27, 1981), "I want the viewer to be better informed, better educated, left with a little something when the entertainment is over." Quick to caution against unrealistic expectations for immediate changes in programming or improvements in the corporate balance sheet, he outlined a "slow and deliberate" approach to rebuilding the network. There were, however, several changes in policy that were put into practice at once to provide more autonomy and production time for producers, to ensure the use of more economical production measures, and to encourage the development of more innovative and varied programming, among other things. Tinker also promised to give low-rated new shows with potential the chance to win wide audience support. One of those initially low-rated new shows was *Fame*, which was introduced in the second half of the 1981-82 season. The innovative series gradually attracted a respectable audience share, and in September 1982 it won five Emmy awards.

Long interested in the broader issues affecting the television industry as a whole, Tinker took part, in May 1981, in a three-day symposium on the impact of pressure groups on the medium that was sponsored by the Academy of Television Arts and Sciences and the Caucus of Writers, Producers and Directors. He has been especially disturbed by the efforts of such conservative groups as the Coalition for Better Television, which has threatened to boycott companies that sponsor programs alleged to contain what the Reverend Donald E. Wildmon, the chairman of the coalition, calls "excessive sex, violence and profanity" and "anti-Christian bigotry." "If we did better programs—just higher quality television—the questions about content would go away," Tinker said, as quoted in the New York *Times* (January 28, 1982). "Our big sin, if one is being committed, is not the level of sex or violence in shows, but the lowest-common-denominator phenomenon, the fact that we're not producing better shows. I think [Wildmon's] picking on the wrong evil." Committed to quality programming, Tinker must first improve NBC's ratings.

Lithe and boyishly handsome, Grant A. Tinker has been described as looking more like "an oil millionaire or a square-jawed celebrity lawyer" than a broadcasting executive. He is a soft-spoken, rather private man with a self-deprecating sense of humor. Tinker and Mary Tyler Moore, who were married on June 1, 1963, were divorced in 1981. From his first marriage to Ruth Byerly, Tinker has four children—Mark, Michael, Jodie, and John.

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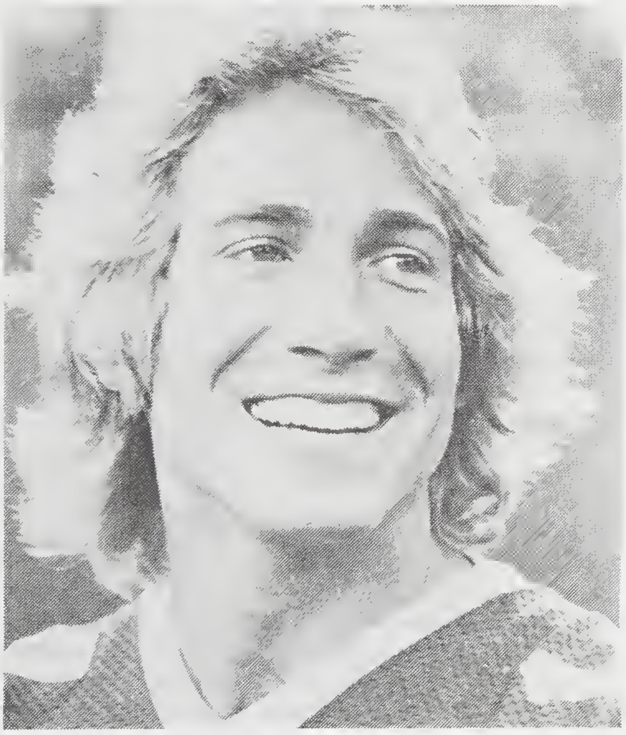

Todd, Richard

Nov. 19, 1953- Football player. Address: b. c/o New York Jets, 598 Madison Ave., New York City, N.Y. 10022

Like most professional quarterbacks, Richard Todd of the National Football League's New York Jets matured slowly. When he was calling signals for the University of Alabama, Todd was voted the Most Valuable Player in the 1975 Sugar Bowl. Joining the Jets as understudy to Joe Namath in 1976 and assuming the number-one quarterback spot with New York a year later, he provided the Shea Stadium-based team with a powerful and accurate passing arm, but that asset was not immediately reflected in the overall team statistics, which remained those of a loser. Through several bad seasons, the sporting press as well as the fans tended to blame the Jets' lowly state on Todd's alleged deficiencies in leadership and actual inconsistencies in performance. With its demoralizing effect, the criticism was a 'self-fulfilling prophecy—until 1981, when, despite injuries that would have sidelined a lesser man, Todd's bravura quarterbacking sparked the Jets to their first playoff-qualifying finish in twelve years. In regular-season play that year he set a single-game record for pass completions, with forty-two against San Francisco, and in the Jets' single, losing playoff game, against the Buffalo Bills, he demolished the records for both passes attempted and passes completed.

Richard Todd was born on November 19, 1953 in Birmingham, Alabama to Carl Todd, an educator who is now the associate dean of the College of Education at the University of South Alabama, in Mobile, and Mary Ann Todd, a nursing instructor. Todd and his older brothers, Jerry and Walter, grew up in Tuscaloosa, Alabama, Bristol, Virginia, Arkdelphia, Arkansas, and Mobile. At Davidson High School in Mobile, Todd was a three-sport standout: in basketball he made the all-region team; in track and field he was state champion in the discus and a 4.7-second man in the forty-yard dash; and in football he was a schoolboy all-American. As a freshman, he went out for wide receiver in football, but the coach tapped him for quarterback when the starting varsity quarterback moved to another city with his family.

Todd also excelled academically in high school, and, "being more into religion at that time," as he told Tony Kornheiser of the New York *Times* (November 19, 1978), he was president of the local chapter of the Fellowship of Christian Athletes. The sponsor of the fellowship, he recounted, was a bedrock fundamentalist, interpreting every word of the Bible literally. "My father was like that too. But my mother was more liberal in her thinking, and I leaned toward her beliefs. I remember telling the sponsor that I didn't believe in the virgin birth, and he thought that was the worst thing I ever said." Todd offered to resign, but the sponsor insisted that, their disagreement notwithstanding, he should remain in the position to which his peers had elected him. Todd doesn't remember when his stuttering problem started, but by the time he was calling signals in high school, the huddles were prolonged as he struggled with the initial "r" in "Roger," the code word for a play to the right.

About fifty colleges offered Todd athletic scholarships. After seriously considering Auburn, he finally chose the University of Alabama, the alma mater of his idol, Joe Namath, in spite of the facts that he considered himself primarily a passer and Coach Paul ("Bear") Bryant at Alabama had recently introduced his running-oriented "wishbone" offense. In his three years as quarterback, he ran almost as many yards (1,254) as he gained by passing (1,642). Completing 101 of 189 passes and averaging 4.1 yards per rush, he led the Crimson Tide to three Southeastern Conference titles and two Sugar Bowls and an Orange Bowl. In the 1975 Sugar Bowl he completed ten of twelve passes for 230 yards and was voted Most Valuable Player. In the Senior Bowl that year he was South MVP, passing for 332 yards and two touchdowns as a dropback passer after running a "wishbone" attack.

After taking his B.S. degree in physical education at Alabama in 1976, Todd went to the New York Jets as their first number-one quarterback draft choice since Joe Namath (who, incidentally, had recommended him to the Jets). In the beginning he often needed help in the pro huddles, because many of New York's running plays started with the number thirty and he had trouble enunciating the "th." Before a huddle he would tell Clark Gaines, his fullback, what the play was. Then if he couldn't get out the "thirty" in the huddle he would tap Gaines and the latter would call the signal. "He stuttered at the beginning," John Idzik, then New York's offensive coach, a patient mentor with a fearsome demeanor on the field, told Gerald Eskenazi of the New York *Times* (October 23, 1977). "As he got to know me and I got to know him, he stopped stuttering [and] was more forceful, more positive."

As the heir apparent to a chronically injured Joe Namath, Todd started in six games in his rookie season, and he was sent in as a replacement in seven additional games. Trying to adjust to a complicated pro-style attack far different from the "wishbone" to which he had become accustomed, and no longer allowed to call his own plays, he was bewildered by the frequent sudden changes in game plans dictated by Coach Lou Holtz, who was also in his rookie year, and he became demoralized when Holtz, furious over a fumble or a failure to follow instructions to the letter, would summarily take him out of a winning situation prematurely. As he told Tony Kornheiser of the New York *Times*, "I didn't understand what we were doing. I couldn't read the defenses. I didn't throw the ball well. I didn't show 'em anything. I was terrible." Completing the fewest proportion of passes in the National Football League in 1976, sixty-five out of 162, he had a disheartening percentage of .401.

Upon Namath's departure in 1977, Walt Michaels, the defensive coordinator who succeeded Lou Holtz as head coach, took pains to restore Todd's confidence, making him regular starting quarterback, trimming down the playbook, and letting him call his own plays. Averaging 8.2 yards per throw in the first five games of the season, Todd soared to fifth place among American Conference passers, and in the sixth game he brought the Oakland Raiders, the reigning Super Bowl champions, to the brink of defeat by amassing 396 aerial yards, the highest single-game mark in the National Football League that season. Tearing a ligament in his right knee two games later, he was out of the lineup until the last quarter of the eleventh game, against the Pittsburgh Steelers. He started in the final three games, but, not fully recovered, played below his standard. The Jets finished the season exactly as dismally as they had in 1976, with a 3-11 record.

The 1978 season began auspiciously for Todd and the Jets, with six touchdown passes and two victories respectively. The Seattle defense overwhelmed the Jets in the third game, but Todd registered 220 yards in that event. Breaking a collarbone in the fourth game, he missed the subsequent seven games, and no sooner did he return to action, on November 19, than he refractured the collarbone. The Jets finished the season 8-8.

Matt Robinson replaced Todd as starting quarterback until shortly after Robinson suffered an injury, to his right thumb in an off-field accident on August 30, 1979. Three days after the accident Robinson bravely played the entire first game of the 1979 season, a 25-22 overtime loss to Cleveland, but Todd returned to the regular starting position in the second game. The Jets were in the red, with five victories as against eight defeats, coming out of the thirteenth game of the season, but, with Todd calling his own plays, they finished the season with three straight victories, evening out their record to another 8-8. Even with that balanced tally, they ranked last in league standings. The yardage per game they allowed was a whopping 257.2.

In 1980 Todd passed for 3,329 yards and seventeen touchdowns, one more than in 1979, and set a club record with 264 completions in forty-seven attempts. On the other hand, he threw a league-leading thirty interceptions, for which he drew the boos of the crowd, the ridicule of the media, and most of the blame for the Jets' 4-12 record. Anxious to do his part in making the Jets a better team, he cut short his stay at his beach house in Gulf Shores, Alabama the following summer in order to report early for training at the Jets' camp at Hofstra University in Hempstead, Long Island. Arriving at the camp in mid-July, two weeks before the team's veterans were scheduled to report, he spent many hours conferring with the Jets' new offensive coordinator, Joe Walton, who introduced a new offensive system, in which the running game remained completely the same while the passing game was made more variable and more difficult to read. There was an updating in terminology, a change in pass patterns, an addition of blocking schemes and keys, and a greater variability in "reads," the quarterback's reactions to opposition defensive tactics.

Todd's determination to "forget the past and start over anew" was reinforced by Walton, a man described by Todd as "positive about everything," and it was helped along by a lengthy talk with Joe Namath, who, having turned actor, happened to be starring in a summer stock production on Long Island. "I'm darn tired of taking the blame [for the Jets' bad seasons]," Todd told George Usher of *Newsday* (July 16, 1981). "But there are no excuses for us losing." He said that, on reflection, he considered his past approach to the game "weird," that he realized he had taken the team's poor showings and the "brutal" sniping from the press "too personal." "Damn, I know I can play. It's just a question of getting consistency. . . . I've gotten tougher the last couple of years, but I don't think I've felt this good about us in a long long time. I think we're going to be fun to watch."

The Jets lost the first three games in their 1981 schedule, but, thanks partly to a beefed-up defensive game led by right end Joe Klecko, they were toppled only twice in their thirteen subsequent outings. Todd lowered his intercepted passes to thirteen, threw for twenty-five touchdowns, and led the Jets to the playoffs for the first time since 1969. With forty-two completions against the San Francisco Forty-Niners on September 21, 1981, he set a new National Football League record, bettering by five the mark established by George Blanda in 1964.

No game played by the Jets in 1981 was more thrilling than their encounter with the Miami Dolphins on November 22. Playing with a cracked rib, a sprained ankle, and a torn chest cartilage, Todd brought his team from behind in the last three minutes of play, directing a seventy-seven-yard touchdown drive in which he completed seven of ten passes, including the winning touchdown throw to Jerome Barkum with sixteen seconds left. Describing the game as "the most exciting" he had ever played, Todd later told reporters, "I was crying on the sidelines. We never had to come back at Alabama like that." As of the Dolphins game, Todd's 1981 statistics included completion of 206 passes out of 356 attempted, for 2,396 yards, nineteen touchdowns, and only eight interceptions. The previous year he had completed 264 passes in 479 attempts, and his professional career totals through 1980 had been 693 completions in 1,347 attempts, for 9,571 yards and fifty-three touchdowns. Rushing, his totals to 1980 had been 594 yards gained in 151 attempts, and thirteen touchdowns.

With his performance against the Dolphins, Todd, girded in a plastic-support elastic corset and flak jacket to protect his broken rib, finally won the hearts of the most cynical New Yorkers. "Playing in pain is a creed in the NFL," Steve Hershey observed in the Washington *Post* (November 29, 1981), "but Todd's performance will long be remembered by New Yorkers who fondly recall Namath, hobbling on bad knees, leading the Jets to victory a decade ago." Hershey quoted Jet tackle Marvin Powell: "Richard Todd commanded respect. He's a leader. He never let on he was in pain. We knew he was hurt all week, but as soon as we found out he was going to start, it got everybody jacked up."

The Jets tied for first place in the AFC East with their victory over the Dolphins, and they took temporary sole possession of the front position with their 25-0 victory over the Baltimore Colts on November 29. On December 6 the Seattle Seahawks ended New York's five-game winning streak, 27-23, in spite of Todd's passing for 286 yards and two touchdowns. A week later he again fired two touchdown passes, to edge the Cleveland Browns 14-13. The Jets' 28-3 trouncing of the Green Bay Packers on December 20 gave them a 10-5-1 finish for the regular season and a "wild card" berth in the AFC playoffs.

The Buffalo Bills eliminated the Jets in the wild-card playoff match, 31-27, when a last-gasp pass by Todd was intercepted. Against the Bills Todd set two single-game playoff marks, bettering by two the record of forty-nine passing attempts set by Joe Namath in 1968 and by one the record of twenty-seven completions that had been set in 1947. His 377 yards passing were second only to the 401 accumulated by Daryle Lamonica in 1968.

Richard Todd is blond, stands six feet two inches tall, weighs 205 pounds, and is right-handed. According to interviewers and those close to him, he is a likeable person with a deep-South courtesy, good-natured, thoughtful, outspoken when he is angry but quick to forgive. He is often a prankster in the locker room, and he enjoys playing Santa Claus at children's Christmas parties.

On February 6, 1982 in a Presbyterian church in Fort Lauderdale, Florida, Todd married Lulu Darby, the daughter of the president of the Southern Sash Sales and Supply Company, the largest manufacturer of window sashes in the United States. The Todds live in Westbury, Long Island during the season and in Gulf Shores, Alabama during the rest of the year. Todd also owns a condominium in Florida. In Gulf Shores he likes to sail, scuba-dive, fish, hunt, and fly his single-engine airplane. On the other hand, he is also a "night person" who enjoys the bright lights of Manhattan. The top-salaried pro football player in New York, Todd makes $288,333 a year under his present contract.

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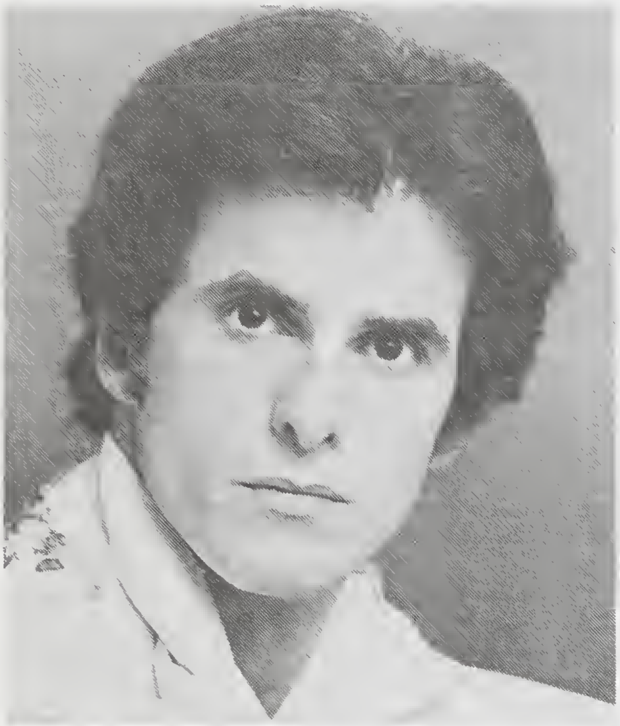

Tomasson, Helgi

Oct. 8, 1942- Dancer. Address: b. c/o
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In appraising Helgi Tomasson's career for the New York Times in 1979, Anna Kisselgoff, the dance critic and historian, called him "quite simply, one of the few male classical dancers in ballet who could be termed truly great." A Danish-trained, letter-perfect technician, Tomasson performed with the Copenhagen Pantomime Theatre, the Robert Joffrey Ballet, and the Harkness Ballet before joining the New York City Ballet in 1970, shortly after he had taken second place in the prestigious International Ballet Competition in Moscow. Known for his purity, his impeccable style, and his elegant, fully stretched line rather than for spectacular feats of athleticism, he has excelled in those ballets that demand speed, articulation, and precision footwork. According to Miss Kisselgoff, much of George Balanchine's male choreography, which had been "concealed by blurred movement" for years, was not "revealed for what it was" until Tomasson danced it. Because of his instinctive musicality, he has been an equally effective interpreter of Jerome Robbins' ballets. The dancer recently choreographed his first ballet, *Introduction, Theme With Variations, Polonaise, Opus 65*, a classical piece named after its score by Mauro Giuliana, for students at the company-affiliated School of American Ballet.

Helgi Tomasson was born in Reykjavik, Iceland on October 8, 1942. His parents soon divorced, and after his mother's subsequent remarriage, he was raised on the Westman Islands off Iceland's southern coast. When Tomasson was five, his mother took him to see a performance by a touring group of Royal Danish Ballet dancers. Enchanted, the little boy began improvising dances to musical programs on the radio. At the suggestion of a perceptive relative, Tomasson's mother enrolled her son in a local ballet school. "I was also going to regular school, of course," he told John Gruen in an interview for Gruen's *The Private World of Ballet* (1975), "and I had a hard time with my schoolmates. They teased me a lot because I was attending a ballet school. But I'm very stubborn. . . . The more I was teased, the more determined I was not to give up my ballet lessons."

In the late 1940's Tomasson moved with his family back to Reykjavik, where he began taking ballet lessons from Erik and Lisa Bidsted, Danish-trained dancers who had recently opened a school at the new National Theatre. During the summer months, while his teachers were in Copenhagen, performing with the Pantomime Theatre, he worked on a farm. At that time in his life, he "liked" ballet, he recalled to one interviewer, but "it was nothing

[he] wanted to pursue." After spending two summers studying with the Bidsteds in Copenhagen, however, he changed his mind and in 1958 joined the corps de ballet of the Copenhagen Pantomime Theatre.

Because the Pantomime Theatre mounted daily productions of traditional *commèdia dell'arte* plays as well as classical and contemporary ballets, Tomasson gained onstage experience in a wide variety of roles. Although the school of the Royal Danish Ballet was at that time closed to outsiders, he absorbed some of its distinctive rigidly classical Bournonville style from private teachers, among them the legendary Vera Volkova. On a brief visit to Iceland in 1959, he saw several performances of Jerome Robbins' Ballets: U.S.A. and took class with members of the troupe. Impressed by Tomasson's talent, Robbins arranged a scholarship so that he could attend the School of American Ballet, the official school of the New York City Ballet.

Arriving in New York City in 1960, Tomasson steadily improved his speed and technique under the watchful eyes of such renowned School of American Ballet teachers as Pierre Vladimiroff and Anatole Oboukoff. Within six months, however, he ran out of money. Unable to obtain a position in City Ballet's corps, he returned to Copenhagen. There, he was befriended by Erik Bruhn, the superlative Danish *premier danseur*, who wrote to Lucia Chase, then the artistic director of American Ballet Theatre, and Robert Joffrey, the founder and director of the Robert Joffrey Ballet, in Tomasson's behalf. Joffrey accepted the young dancer into the company in January 1962, and for the next two years, Tomasson toured with Joffrey's group, dancing in *Pas de Dix*, *Con Amore*, *Ropes*, *Flower Festival Pas de Deux*, and other ballets. At that time, the company was sponsored by Rebekah Harkness, the philanthropist and longtime patron of the dance. When that association came to an end in 1964, many of Joffrey's dancers, Tomasson among them, joined the newly formed Harkness Ballet.

As a principal dancer with the Harkness Ballet, Tomasson took on leading roles in a number of contemporary ballets, including Alvin Ailey's *Feast of Ashes*, a retelling of Federico Garcia Lorca's *The House of Bernarda Alba*; Brian Macdonald's frenetic *Time Out of Mind* and *Canto Indio*, a spirited duet; *Abyss*, Stuart Hodes's violent dance-drama about the loss of innocence; a trio of dances—*Madrigalesco*, *Grand Pas Espagnol*, and *La Favorita*—by Benjamin Harkarvy; and Rudi van Dantzig's haunting *Monument for a Dead Boy*. His technically correct, impassioned performance of the lyrical central pas de deux from George Skibine's *Daphnis and Chloe* at the Rebekah Harkness Foundation Dance Festival in New York City's Central Park in September 1965 won sustained applause from the audience and unanimous approval from the notoriously hypercritical New York dance reviewers. In his assessment for the New York *Herald Tribune* (September 4, 1965), Walter Terry paid tribute to the "highly accomplished" artistry of Tomasson and his partner, Lone Isaksen: "To see them move with strength and grace and poetry through Mr. Skibine's romantic passages is to discover what youth and beauty are all about."

At the suggestion of Mrs. Harkness, Tomasson entered the quadrennial International Ballet Competition in Moscow in August 1969. Competing against scores of dancers, including such recognized classical technicians as Yuri Vladimirov and Mikhail Baryshnikov, he was skeptical about his chances, particularly after he discovered that because of a misunderstanding of the rules his repertory was short one ballet. Correctly assuming that most of the contestants would choose variations from the classics, Tomasson had prepared an eclectic, contemporary program of "things nobody ever heard of," as he put it, including solos from Anton Dolin's *Variations for Four*, Brian Macdonald's *Zealous Variations*, Robbins' *Dances at a Gathering*, Balanchine's *Sylvia: Pas de Deux*, and *Romeo Alone*, a piece created especially for him by Norman Walker. For the third and final stage of the competition, however, he needed to add, at the last minute, a classic Russian variation. His wife, the ballerina Marlene Rizzo, hurriedly taught him the male solos from the *Black Swan Pas de Deux*, which she had once danced with Erik Bruhn. With just a few hours' rehearsal and in an ill-fitting costume borrowed from the Bolshoi Ballet, Tomasson dazzled the international panel of judges with a caution-to-the-winds display of technical virtuosity. It earned him an ovation and a Silver Medal. The Gold Medal was awarded to Mikhail Baryshnikov.

Back in New York, Tomasson resumed dancing with the Harkness Ballet. His style and seemingly effortless execution of such technically demanding ballets as *Sylvia: Pas de Deux* and Harkarvy's *Le Diable à Quatre* prompted Clive Barnes, the influential dance critic of the New York *Times*, to acclaim him as "one of the world's most brilliant male dancers." But Tomasson was dissatisfied. "I suddenly realized that what I was doing, and what I wanted to do, were two different things," he told Eric Taub in an interview for a *Ballet News* (July 1980) profile. "I won a Silver Medal dancing classical solos, and what am I doing at home? Rolling around on the floor wearing knee pads. . . . It was time to move on."

In June 1970 Tomasson signed on with the New York City Ballet as a principal dancer. He made his first appearance with the company two months later in the ebullient third movement of Balanchine's neo-nineteenth-century *Symphony in C*. Over the next few months he danced mainly in neoclassical works, scoring a major triumph as Violette Verdy's partner in the crowd-pleasing bravura showpiece *Tchaikovsky Pas de Deux*. Writing in the New York *Times* (October 19, 1970), Miss Kisselgoff, in an uncharacteristic display of enthusiasm, hailed the "sensational" new team for having given the audience "that rarity, the truly great performance." Tomasson, she concluded, had also accomplished "the near impossible," for in his short time with the New York City Ballet he had become "one of the few male dancers to make his presence strongly felt in a company that has generally been thought to be dominated by women."

Sharing the critics' interest in the young dancer, New York City balletomanes eagerly awaited Tomasson's debuts in such quintessential Balanchine works as *Stars and Stripes*, *Tchaikovsky Suite No. 3*, the "Emeralds" section of *Jewels*, and *Donizetti Variations*. Inspired by the dancer's whirlwind speed and articulate footwork, Balanchine created pyrotechnic aerial solos for him in *Symphony in Three Movements* and *Divertimento from Le Baiser de la Fée*, which were presented for the first time as part of the Stravinsky Festival in 1972. In *Baiser*'s pensive male variation, Balanchine used off-balance turns and sudden, unexpected shifts in direction to suggest the contradictory emotions of the brooding romantic hero. Dancing with restrained elegance, Tomasson gave that solo a "poetic dimension" that, in the view of Miss Kisselgoff, "has never been equalled . . . by any dancer in recent memory in any role."

Tomasson's command of the *demi-caractère* style as well as the pure classical made him the natural choice for Franz, the light-hearted country bumpkin, in Balanchine's revival of *Coppélia*, which had been deferred for years because there were no male dancers in the company suitable for the role of Franz as Balanchine conceived it. When the long-awaited full-length classic, staged by Balanchine and Alexandra Danilova, opened in July 1974 at the Performing Arts Center in Saratoga Springs, New York, the summer home of City Ballet, audiences were delighted by Tomasson's exuberant first-act solo. They were also charmed by his attentive partnering of Patricia McBride, who danced the role of Swanilda, in the extended classical pas de deux that forms the climax of the third act. The same qualities stood him in good stead eight years later, when he took over the male lead in Peter Martins' *The Magic Flute*, partnering newcomer Katrina Killian.

Even before he joined City Ballet, Tomasson had demonstrated a special affinity for Jerome Robbins' choreography, and it was in Robbins' ballets that he came into his own as a dancer of uncommon musicality. He has performed leading roles in almost every Robbins piece in the company's repertory, from *Afternoon of a Faun*, a sensual rethinking of Nijinsky's erotic ballet, to *Other Dances*, a series of lyrical duets and tour-de-force solos originally created for Baryshnikov and Natalia Makarova. Many reviewers thought that his performance of the meditative opening solo in *Dances at a Gathering* gave the piece "a real sense of quiet wonder," to use Don McDonagh's words, and his mastery of the tricky leaps and turns in *Four Bagatelles* transformed " 'quicksilver' from metaphor into fact," as Nancy Goldner put it. "I think I dance [Robbins'] ballets better than just about anyone," the dancer told Eric Taub. "Maybe I feel—hear—the music the way he does."

Robbins choreographed roles for Tomasson in several pure-dance exercises, including *The Goldberg Variations*, *Introduction and Allegro for Harp*, *Chansons Madécasses*, and *An Evening's Waltzes*, and in the abstract dance-drama *Dybbuk*, which remains in the repertory in a pared-down, all male version as *The Dybbuk Variations*. In the opinion of most critics, *Dybbuk*, which was loosely based on *The Dybbuk*, a classic of the Yiddish theatre about a tormented, wandering spirit that invades the bodies of living human beings, was redeemed only by the powerful interpretations of its two principals, Tomasson and Miss McBride, in the roles of the doomed lovers. The two were given especially high marks for their performance of the smoldering pas de deux in which Tomasson, as the dybbuk, takes possession of Miss McBride.

Although not a natural actor, Tomasson often finds in the music the inspiration that lends an unusual dimension to his dramatic portrayals. Before assuming a new role, "I listen . . . and think, 'What does the music tell me?' " he told Eric Taub in the *Ballet News* interview. "I think that's very much the way Balanchine choreographs. People have said they can see the music when they watch his ballets. Well, that's what I'd like to be able to achieve in my dancing." In 1974 he made his debut in Balanchine's expressionistic *Prodigal Son*, a ballet that was for years the exclusive property of Edward Villella, whose virile energy in the central role left an indelible imprint on the minds of many balletgoers. Putting his own stamp on the role, Tomasson made his Prodigal a youthful innocent, willful rather than rebellious in his impetuous departure in the opening scene, bewildered and ashamed rather than broken and humiliated in his agonizingly slow crawl home at the curtain.

By 1980 Tomasson had appeared in nearly three dozen of the works in the New York City Ballet's extensive repertory. Among the roles he has most recently annexed to his personal repertory are Oberon in *A Midsummer Night's Dream*, the Pearly King in the music hall segment of *Union Jack*, and the title roles in *The Steadfast Tin Soldier* and *Harlequinade*. His training at the Pantomime Theatre enhanced his portrayal of Harlequin, a traditional *commèdia dell'arte* figure, and in the opinion of David Vaughan, who reviewed his debut in the role for *Dance* magazine (September 1979), proved that he was "as good a dance actor as Baryshnikov." Tomasson also added to his list of credits *Square*

Dance, Bournonville Divertissements, the "Voices of Spring" interlude in *Vienna Waltzes, Allegro con Gracia,* and *Opus 19/ The Dreamer.* Substituting for the injured Bart Cook on just a few hours notice, he offered a subtler, more introspective interpretation of the protagonist in Robbins' melancholy *Opus 19* than had Baryshnikov, for whom the role had been created.

Like most of his City Ballet colleagues, Tomasson rarely finds the time to accept guest engagements, although he has occasionally performed briefly with regional ballet companies such as the Atlanta Ballet and the Georgia Dance Theatre. In January 1977, however, he gallantly came to the aid of the injury-plagued American Ballet Theatre. Even though he had never before danced the role in its complete form, he stepped in as Prince Albrecht in *Giselle.* Partnering Marianna Tcherkassky, he turned in an elegant and stylish performance. "What was particularly interesting about his Albrecht was the gentle authority he brought to his acting," Clive Barnes observed in the New York Times (January 25, 1977). "And this was acting not contributed by any overt histrionics but built into his every gesture, every movement, even the carriage of his head, the movements of his hands."

At five feet seven inches, Tomasson is rather short for a *premier danseur,* but he has overcome a potential partnering handicap by developing what Anna Kisselgoff has called "compensating qualities." "You have to achieve a total thing with your partner," he once explained. "You have to give a little, so that you are in unison. Sometimes it's easy to be an individualist. I don't believe in that. My chance comes when I do my solo. Until then, we work together. If my partner has been partnered badly, I'm responsible." Over the years he has danced with many of the company's leading ballerinas, among them Violette Verdy, Melissa Hayden, Gelsey Kirkland, and most frequently, Patricia McBride.

A strikingly handsome man, Helgi Tomasson has dark brown hair, mesmerizing dark eyes, and finely chiseled features. He and his wife, Marlene Rizzo Tomasson, a former principal dancer with the Robert Joffrey Ballet, have been married since 1965. They have two sons, Kristin and Eric. In 1974 the President of Iceland named Tomasson a Knight of the Order of the Falcon, the country's highest honor. He is the youngest man ever to receive the award. Although he has lived in the United States for two decades, Tomasson retains his Icelandic citizenship. "If I were to give up that little Icelandic passport, I'd be letting those people down," he told Eric Taub. "My roots would be taken away from me. I have an American wife and two American kids. What more can one give to a country than one's sons?" The Tomassons make their home in Demarest, New Jersey, a short drive from the New York City Ballet's home base at the Lincoln Center for the Performing Arts.

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Valenzuela, Fernando

Nov. 1, 1960- Baseball player. Address: b. Los Angeles Dodgers, 1000 Elysian Park Ave., Los Angeles, Calif. 90012

As Tom Lasorda, the manager of the Los Angeles Dodgers observed at the time, the 1981 baseball season was "the year of Fernando"—meaning Fernando Valenzuela, the nerveless Los Angeles rookie southpaw who was the pitching sensation of the season. A recruit from Mexico, Valenzuela was a good but not spectacular minor-leaguer with an excellent curve and a fair fastball until he added the dancing screwball, a dizzying "out" pitch, to his repertoire, beginning in October 1979. Summoned to Los Angeles late in 1980, he became a starter in the first game of the following, strike-abbreviated season. The Dodgers captured the 1981 world championship, thanks in large measure to his 13-7 season record, his eight shutouts and 180 strikeouts (both best in the majors), and his crucial performances in the National League pennant playoffs and the World Series.

In addition, Valenzuela was a phenomenal gate attraction, drawing an average of nearly 9,000 extra patrons to Los Angeles games every time he pitched. The twenty-one-year-old Dodger hurler, who was just beginning to learn English, had to be told the significance of the Cy Young Award for pitcher of the year when he was accorded that honor in November 1981. When he was named National League Rookie of the Year the following month, he became the first player ever to win that distinction and the Cy Young Award in the same year.

Fernando Anguamea Valenzuela's ancestry is Taracahitian Indian, or Mayo, as the Taracahitian people of Sonora, Mexico call themselves. He was born in the state of Sonora on November 1, 1960, the seventh son and youngest of the twelve children of Avelino and Maria Hermengilda Valenzuela. For 2,000 pesos (about $92) a month, Avelino Valenzuela grows beans, corn, and other produce on a patch of land in the village of Etchohuaquila, Sonora, as part of a government farm program, and some of his older sons work on larger farms and ranches nearby. According to some sources, Fernando Valenzuela was delivered by a midwife in the family's four-room adobe dwelling in Etchohuaquila; according to others, he was born in the hospital in the town of Obregón, north of Etchohuaquila. His birth record is in the city hall of Navojoa, to the south.

Growing up in Etchohuaquila, Valenzuela played with his brothers on the village baseball team. "My brother Rafael was the first one who told me I could play baseball professionally," he has recalled. "He had played pro ball himself, so he knew. He gave me confidence." Somewhere between the ages of twelve and sixteen (reports vary widely) he dropped out of school to concentrate on baseball. In 1976, when he was fifteen, he was chosen for the Navojoa area all-star team, which competed in a state tournament in Hermosilla, the capital of Sonora. Winning three of four games as a reliever, he led the Navojoa all-stars to the state championship and was voted the championship series' most valuable player. Following the tournament in Hermosillo, he went as a member of the Sonora state all-star team to the national competition in La Paz in Baja California. In that event, as he told Robert Montemayor of the Los Angeles *Times* (April 24, 1981), he "didn't pitch much, maybe two innings" because "they thought [he] was too young."

After returning home from La Paz, Valenzuela was contacted by Avelino Lucero, the general manager of the Navojoa Mayos, who offered him 5,000 pesos (about $250) to play winter ball in the Navojoa organization. Valenzuela accepted the offer and spent three unhappy months with the Navojoa farm club in the mountain village of Tepic, not playing much but learning from some of the more friendly older players. Following his winter in Tepic, he was signed by Jaime Avella, the owner of the Puebla Angels, chiefly for his potential. Already staffed with mature pitching talent, Puebla loaned him out to the Mexican Class AAA Guanajuato club. As a relief hurler with Guanajuato in 1978 he had a barely respectable 6-9 record but was the Mexican Center League's strikeout ace, with ninety-one SO's in 96 innings.

Again on loan from Puebla, Valenzuela in 1979 moved up to the Yucatan Lions, the weakest team in the Mexican League, Mexico's major league. Inadequately supported offensively as well as defensively, he won only ten of the twenty-two games in which he was Yucatan's pitcher of record, but in 181 innings he struck out 152 batters—fifteen of them in a single game—and was named the league's Rookie of the Year.

Meanwhile Valenzuela was drawing the attention of major-league scouts from the United States. The first to spot his potential was Mike Brito of the Los Angeles Dodgers. The Dodgers barely beat the New York Yankees to his contract, which they bought from Jaime Avella on July 6, 1979 for $120,000, one-sixth of which went to Valenzuela. (Avella had been paying Valenzuela 7,000 pesos, or approximately $320, a season.) The Dodgers immediately assigned him to their Lodi team in the Class A California League. In three starts with Lodi in the waning days of the 1979 season, Valenzuela had a 1-2 record, but his earned-run average was a stunning 1.13.

The following winter Valenzuela was dispatched to the Arizona Instructional League. Feeling that his fastball and curveball needed supplementation, Al Campanis, the Dodgers' general manager, also sent along the Mexican-American relief pitcher Bob Castillo to help pitching coach Ron Perranoski teach Valenzuela the screwball. The reverse curve, as the screwball is sometimes called, is a difficult pitch to learn, partly because it must be delivered at varying speeds, both to confuse the batters and to spare the arm, and especially the elbow, of the pitcher. Valenzuela got the knack of it almost immediately, and within a year he perfected the pitch that would propel him to the top of the baseball world. "Some guys spend years trying to learn it," Castillo told a reporter, "and this guy got it right away." Carl Hubbell, the Hall-of-Famer who most prominently pioneered the screwball and who spent six years learning it, has called Valenzuela's "the best screwball since mine."

In 1980 Valenzuela was advanced to San Antonio in the Class AA Texas League. Still working the kinks out of his screwball, he had a record of 6-9 and an unarresting earned-run average of 4.34 by early July. Then, down the stretch, he posted 7-0, struck out seventy-eight batters, and pitched thirty-five scoreless innings, bringing his record to 13-9 and his ERA to 3.10. Called up to Los Angeles late in the season to help the Dodgers in their fierce—and ultimately unsuccessful—battle with Houston for the National League West title, he won two key games in relief and saved a third, giving up no runs in ten appearances. The large Mexican community surrounding Dodger Stadium in east Los Angeles had been pining for a hero for years; Valenzuela instantly became that entity, and "Fernandomania" swept Los Angeles as a whole.

Following a winter stint back home in Navajoa, Valenzuela returned to Los Angeles. The Dodgers still considered him a relief pitcher, and on April 8, 1981, the day before the season opener against Houston, he pitched batting practice, as befitted that role. On that same day, however, Jerry Reuss, who was scheduled to start against Houston, strained a calf muscle. Burt Hooton, the second choice as a starter, was not ready to take to the mound, so the Dodgers turned to Valenzuela—who thus became the first rookie ever to start for Los Angeles on opening day and the youngest opening-day pitcher anywhere in fifteen years.

After falling asleep on the training table following batting practice on April 9, 1981, Valenzuela ambled to the mound and proceeded to pitch a five-hit shutout against the defending National League West champion Astros. Now ensconced as a starter, he defeated San Francisco five days later, 7-1 (ending his major-league scoreless-inning streak at thirty-four and one-third innings) and then rolled up six more consecutive victories, five of them shutouts. In defeating Montreal, 3-2, on May 14, he tied the major-league record for most victories at the start of a career set in 1945 by Boo Ferris of the Boston Red Sox and equalled in 1950 by Bob Miller of the Philadelphia Phillies.

Marty Bystrom and Ron Reed of the Phillies ended Valenzuela's winning streak, 4-0, on May 18, 1981. Remaining winless in his next two games, Valenzuela returned to form on June 1, striking out eleven for the third time that season as he stopped the Atlanta Braves, 5-2. He lost to Chicago, 11-5, on June 6, and to St. Louis, 2-1, five days later. On June 12 the players in both major leagues went out on strike, and play was suspended until settlement of the strike, on August 10.

After resumption of play, Valenzuela's slump continued through two games, until August 22, when he struck out twelve St. Louis Cardinals, his career high, in a 3-2 triumph. Five days later he blanked the Chicago Cubs, 6-0, and on September 6 he transformed a 1-0 duel with Bob Shirley of the St. Louis Cardinals into a 5-0 rout by himself hitting a triple with the bases loaded. His thirteenth and final win of the season came on September 17, as Atlanta succumbed, 3-0. That victory brought his shutout tally to eight, the best in the majors, a distinction representing a first for a National League rookie. He was also the first rookie in twenty-six years to lead the majors in strikeouts, with 180. In addition, he led the National League in complete games, with eleven, and innings pitched, with 192. His earned-run average was 2.48. At the plate he was unusually strong for a pitcher, with a batting average of .250.

To his 13-7 season record in 1981, Valenzuela added a 3-1 post-season log. In the fourth game of the National League West title playoffs, against Houston, he threw a four-hitter, dispatching the Astros 2-1 and forcing a deciding fifth game, which Los Angeles won. In the National League championship series against Montreal, he lost the second game, on October 4, to Ray Burris, 0-3, but five days later, with ninth-inning help from Rick Monday and reliever Bob Welch, he beat the Expos 2-1 in the pennant-clinching fifth game, punctuating his victory by himself driving in one of the Dodgers' runs.

In the 1981 World Series between the Dodgers and the New York Yankees, the American League champs, the Yankees were leading, two games to none, when Valenzuela took the mound for his first series appearance and gave what manager Tom Lasorda described as "one of the guttiest" performances he had ever seen by a young pitcher "who didn't have his best stuff." With his arm not in top form, Valenzuela gave up nine hits and five unintentional walks. With the game tied 4-4 in the fifth inning, Lasorda was ready to relieve him, until Mike Scioscia, the Dodger catcher, shrewdly tapped into a double play that scored Ron Cey with Los Angeles' tie-breaking fifth run. Once he "got the scent of that one-run lead," as Lasorda later remarked, Valenzuela had "one of the greatest closing acts you'll ever see." Like "a sharp poker player bluffing his way through some bad hands," he kept New York scoreless the rest of the way, abetted by some late-inning Yankee goofs. By the end of the game, the exhausted Valenzuela had thrown 145 pitches, the "most [he had] ever thrown," by his own calculation. Heartened by the victory, the Dodgers sweated out three more wins in succession to capture their first world championship since 1965.

In the closest election in the history of the Cy Young Award, twenty-four members of the Baseball Writers Association of America (two from each National League city) on November 11, 1981 voted Valenzuela the National League pitcher of the year. (Rollie Fingers won the American League half of the award.) Under the Cy Young Award point system—in which each writer votes nine points—Valenzuela edged out Tom Seaver of Cincinnati by three points, seventy to sixty-seven. The next closest contenders were Steve Carlton of Philadelphia, with fifty points, and Nolan Ryan of Houston, with twenty-eight. Valenzuela was the first rookie to win the Cy Young Award, and the first Latino ever to be named sole recipient of pitching's highest honor. Mike Cuellar, a Cuban, winner of the American League Cy Young Award in 1969, shared the award with Denny McLain.

One week after his capture of the Cy Young Award, Valenzuela was the top pitcher in the balloting for the National League's most valuable player, finishing fifth in a field headed by Mike Schmidt, the Philadelphia infielder. On December 2, 1981 the Baseball Writers Association of America named him the National League Rookie of the Year, making him the third straight Dodger pitcher to be so honored, following Rick Sutcliffe in 1979 and Steve Howe in 1980. Valenzuela's other accolades for 1981 included the Silver Slugger, the trophy for the league's best hitting pitcher awarded by Hillerich and Bradsby Company, the manufacturers of Louisville Slugger bats, and the *Sporting News* National League pitcher of the year award.

Following the 1981 season, Valenzuela demanded a new contract that would raise his salary from $42,000 to $850,00. After the demand was rejected, he refused to report for spring training in Vero Beach, Florida on February 24, 1982. On March 1, the Dodgers unilaterally renewed his 1981 contract, raising the pay figure therein to $350,000. Valenzuela ended his holdout on March 24, agreeing to play under the old contract the club had revised without his consent but refusing to sign a new contract until such should meet with his satisfaction. In the 1982 season, the Dodgers were second in the National League West, with an 88-74 record, and Valenzuela's statistics were a 19-13 record, a 2.87 E.R.A., 199 strikeouts, and four shutouts.

Valenzuela's popularity with fans and other players is attributable to his friendly attitude as well as his athletic performance. With a guileless smile on his round face, and a twinkle in his dark eyes, he jokes and clowns with teammates and patrons before, during, and after games. On the mound he exudes an easy confidence and a poise normally acquired by pitchers only over many years in the majors. In his windup his right knee rises in a high kick and his eyes roll, not toward the plate, but heavenward, an idiosyncrasy that unnerves most batters, who do not relish the thought of being thrown at, hard, by someone who doesn't seem to be looking their way. His aim, however, is as pinpointed as his throw is effortless. His screwball, delivered with wrist back and thumb down, rotates in its swift flight, like a little stunt plane. Thrown at speeds fast or slow, that pitch is interchanged with a fastball, a curve, a slider, or a changeup. The resourceful Valenzuela is also a good fielder as well as an expert batter, and Tom Lasorda has on occasion used him in the outfield. The only area in which he needs improvement is his base-running, which might be described as a revved-up waddle.

Under pressure, Valenzuela becomes intense but never nervous. Mexicans as well as Americans who have been close to him agree that his control on the mound is an important factor in his success. Antonio Astiazaran, an Obregón businessman and local baseball booster, told Alan Malamud of the San Francisco *Herald Examiner* (April 27, 1981): "Nothing ever bothered him here. And you got the feeling that 50,000 people wouldn't scare him, either. I think it has something to do with his roots. The Mayos are the greatest poker players in the world. They never show their emotions." Valenzuela's brother Gerardo, however, attributed Fernando's professional equanimity to personal disposition: "I've never seen him lose his temper. Not once. He's never even been in a fight. Nothing upsets him. Nothing."

Jaime Jarrin, who does the Spanish-language broadcasts of Los Angeles games, serves as Valenzuela's interpreter in American press conferences and interviews with the English-speaking press. "I understand most of the questions," the pitcher told Mike Littwin of the Los Angeles *Times* (May 1, 1981). "I understand more than people think. . . . I don't say anything only because I can't speak English." When he was with San Antonio, the silent Valenzuela's teammates nicknamed him the Chief, or the Amazing Chief, after the inscrutable Indian character in the movie version of *One Flew Over the Cuckoo's Nest*, whose inarticulate exterior belied a mischievous intelligence. In the Mexican press the nickname *Zurdo* ("Lefty") prevails over such fleeting inventions of individual sportswriters as *El Gordo de Oro* ("the Golden Fat Man"). Once fairly lean, the five-foot-eleven pitcher began putting on weight after he left home, and he now tips the scales at 180, when he is in condition, and on up to approximately 200, when he is not. His pudgy appearance belies a natural physical coordination and a capacity for sustained physical effort.

In a civil ceremony on December 28, 1981, Valenzuela married Linda Margarita Burgos, a schoolteacher whom he met in Merida, Mexico when he was pitching for the Yucatan Lions. The marriage was solemnized in a Roman Catholic Church the following day, in keeping with Valenzuela's Catholic upbringing. Mrs. Valenzuela told Jack Hawn of the Los Angeles *Times* (April 13, 1982) that, with a baby due "at the end of September" and plans for one or two more, she is not likely to resume teaching, at least in the near future. (The Valenzuelas' son, Fernando Jr., was born right on schedule, on September 30, 1982.) During off-seasons in Sonora, where he is reportedly having a thirteen-room house built for his family, Valenzuela sometimes goes swimming or hunting with his wife. Generally, however, he relaxes at home, listening to Norteño or ranchero music, playing video games, and watching movies (John Wayne flicks are among his favorites), cartoons, and American and Mexican soap operas on television. He insists that his consumption of beer is highly exaggerated in press reports, but he admits that he has an enormous appetite.

The screwball is a notorious arm-wrecker, but Valenzuela is unconcerned. "I don't worry about strain on my arm because I have a natural ability to throw the screwball," Valenzuela once said in a press conference. "I haven't been throwing it for a long time so I don't know what will happen. But I don't worry about it." In his Los Angeles *Times* article, Robert Montemayor quoted Gerardo Valenzuela: "He would be just as happy here [in Etchohuaquila], I think, playing for our team, winning a game and coming home to some *carne asada* and beans and beer. We would play some dominoes, maybe, and he would watch his movies and cartoons on the television."

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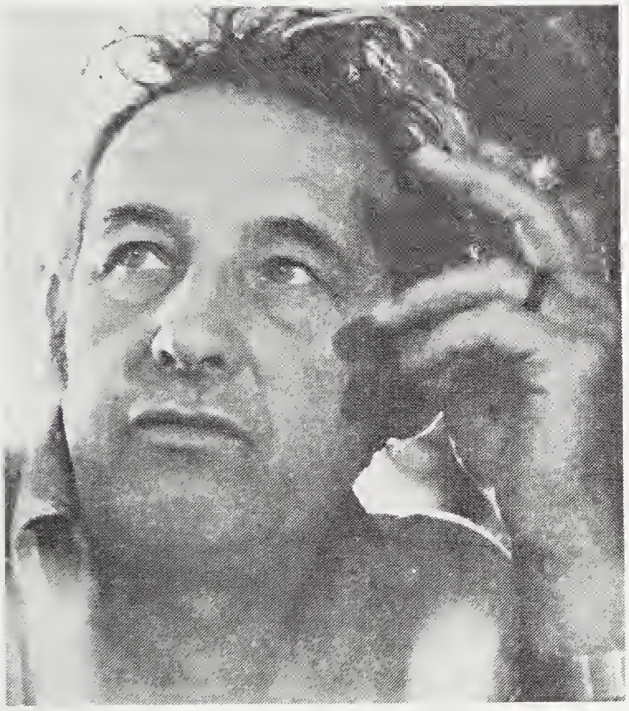

Wajda, Andrzej (vī'də an'jā)

Mar. 6, 1926- Polish motion picture and theatre director. Address: b. Film Polski, ul. Mazowiecka 6/8, Warsaw, Poland; h. ul. Haukego 14, 01-540 Warsaw, Poland

Ranked by many Western film historians with such international cinematic luminaries as Ingmar Bergman, Federico Fellini, and Akira Kurosawa, Andrzej Wajda, the Polish motion picture director, is perhaps more closely identified with his homeland and its turbulent history than any other filmmaker. "He speaks to the heart of the Polish people," his countryman Jan Kott, the drama scholar, has remarked, as quoted in the Washington *Post* (October 20, 1981). "To us, the past is like a wound that is still alive. Wajda captures that pain."

Since making his feature film debut in 1954, Wajda has turned out a series of defiant and courageous motion pictures, many of them—most notably, the prizewinning *cinéma-vérité* film *Man of Marble* and its sequel, *Man of Iron*—surprisingly critical of life in Communist Poland. Although he is best known for his powerful, haunting dramas, such as *Kanal* and *Ashes and Diamonds*, he has made comedies, historical epics, and romances as well. His carefully crafted works have earned him many international film awards, including three grand prizes at the Moscow International Film Festival and three Academy Award nominations. Wajda has also made films for television, and he has directed countless stage productions, at home and abroad.

The son of a career cavalry officer who was killed in combat in World War II and a schoolmistress, Andrzej Wajda was born on March 6, 1926 in Suwalki, a small town in northeastern Poland. (Some sources give 1927 as his year of birth.) Raised in a succession of provincial garrison towns, he and his brother often played soldiers in the cavalry barracks, where —to their delight—their mock battles were frequently interrupted by regimental maneuvers. "I can remember watching gun carriages drawn by three pairs of horses come hurtling in at a gallop," he recalled years later, as quoted by Bolesław Michałek, the Polish film critic and historian, in his *The Cinema of Andrzej Wajda* (1973). "These weren't the sort of cavalrymen you see in London at the changing of the Guard. It was a real cavalry trained to fight wars and kill the enemy." Spellbound, the little boy watched infantry drills, artillery practice, dressage, and full-dress military funerals, storing in his mind a wealth of visual images that would eventually surface in his films.

When Germany invaded Poland in 1939, Wajda joined the Home Army, the organized resistance arm of the Polish government-in-exile, but his contribution as a fighter was, as he put it, "very modest." "I had a posting of no significance and the German reprisals never came near me . . . ," he explained to Bolesław Sulik in a 1967 interview for the British Film Institute. "So I imagine that my war films are a kind of compensation for the stirring and exciting lives others led, whereas I had the good fortune to escape these grim and shattering experiences." For most of the German occupation, Wajda lived in the provinces, where he worked as a cooper's apprentice, a joiner, and an iron smith, among other odd jobs. A temporary position as an assistant in the restoration of old paintings in a church at Radom aroused Wajda's interest in the visual arts.

After the end of the war, Wajda quickly completed his secondary schooling, then enrolled, in 1946, at the Academy of Fine Arts in Krakow to study painting. Three years later, realizing that he lacked the confidence and strength of character necessary for a successful career as a painter, he transferred to the newly opened School of Theatre and Cinematography in Lodz. As a student there, he made several short films and in collaboration with Konrad Nałecki, a classmate, wrote a highly praised study of the films of Sergei Eisenstein that was eventually published in the scholarly journal *Kwartalnik filmowy*. For his qualifying work, he coauthored the screenplay for *Three Stories*, a trio of pieces about coming-of-age in modern Poland.

On his graduation from film school in 1952, Wajda was hired by Aleksander Ford, a veteran film director and the head of Film Polski, the state-run film organization, to be his assistant in the production of *Five Boys From Barska Street* (1953), a groundbreaking film in postwar Poland. The following year, with Ford acting as his "artistic supervisor," Wajda struck out on his own with his first full-length feature, *A Generation*, which was based on Bohdan Czeszko's celebrated novel about a left-wing underground resistance group during the Nazi occupation. But instead of concentrating on Stach, Czeszko's stereotypical virtuous proletarian hero, Wajda gave equal weight to his friend and alter ego, Jasio, an edgy and irresolute late recruit to the cause. Strongly influenced by the Italian neorealist school, Wajda took his camera into the streets of Warsaw to film *A Generation*, and he hired a number of young, unknown actors, including Roman Polanski, who later achieved international acclaim as a director. "For us, it was a film of tremendous importance . . . ," Polanski said, as quoted by Bolesław Michałek. "The whole Polish cinema began with it. It was a marvelous experience. . . . [Wajda] believed in what he was doing. This was something utterly new in Poland."

In *A Generation*, Wajda introduced several themes, such as the regenerative power of love and the essentially tragic nature of human destiny, that recur again and again in his subsequent works. He also used the painterly images, the startling, often shocking visual contrasts, and the occasionally heavyhanded symbolism that were to become the trademarks of his so-called "baroque" style. When he viewed the film, the state film censor objected strongly to several scenes of unusually graphic violence, but he nonetheless approved its release in January 1955. Surprisingly, *A Generation* provoked little critical comment, favorable or unfavorable. The censor's reservations notwithstanding, the film won for Wajda a State Prize.

Wajda continued his sensitive analysis of the devastating psychological effects of war on Poland's youth in *Kanal* (1956) and *Ashes and Diamonds* (1958). *Kanal*, which realistically recounts the heroic but doomed Warsaw Uprising of 1944, follows the misfortunes of a small band of Home Army soldiers on the run from the Nazis in the slimy hell of the capital's sewer system. One by one, they are hunted down and killed. The unrelieved, oppressive sense of hopelessness and despair that pervaded the film disturbed some of the more nationalistic Polish film critics, yet the reviewer for *Trybuna ludu*, the official daily newspaper, found in *Kanal* at least one redeeming virtue. He observed, as quoted in *The Cinema of Andrzej Wajda*: "Maybe *Kanal* will mark the beginning of the truth being told about history, about ourselves, about a whole generation. Perhaps it will prove to be art as warning, art as purgation, a triumph of the heroism of life over the heroism of death." An entry in the 1957 Cannes Film Festival, *Kanal* was awarded the Silver Palm. Wajda thus became the first director from a Communist country to win an international film award.

To complete the pessimistic trilogy that he had begun with *A Generation*, Wajda adapted for the screen *Ashes and Diamonds*, Jerzy Andrzejewski's popular novel about the civil unrest in Poland during the consolidation of Communist rule in the years immediately following World War II. In the film version, as the citizens of a small provincial town prepare to celebrate its liberation, a young, idealistic Home Army regular is ordered to assassinate the newly appointed Communist district secretary. After a long night of recrimination and doubt, he dutifully carries out his assignment and, mortally wounded himself, dies, alone and in agony, on a heap of rubbish.

The public release of *Ashes and Diamonds* was repeatedly delayed by Polish government authorities, who questioned the political propriety of a film that portrayed sympathetically the assassin of a Communist official. Ever since its long-deferred premiere in 1958, critics and filmgoers alike have debated its merits. At the time of its original release, a number of Polish intellectuals found fault with the film's pervasive fatalism and with its overindulgent visual effects, but even the most vituperative critics conceded that *Ashes and Diamonds* was, as one of them put it, "spellbinding" and "stirring." Most Western film historians agree that it is the crowning achievement of Polish postwar cinema and, perhaps, the best film Wajda has ever made. It won the Fipresci Prize at the Venice Film Festival in 1957, and in 1959 it was selected as the best foreign film of the year by British film critics.

Both *Kanal* and *Ashes and Diamonds* were made in the atmosphere of relative cultural freedom that accompanied de-Stalinization in the late 1950's, but as Wajda explained to Jay Scott of the Toronto *Globe and Mail* (October 31, 1981), after that "short-lived and desperate hope . . . came the long, boring, crushing sixties." Faced with a return of government restrictions in the 1960's, many Polish film makers capitulated in order to survive, but Wajda steadfastly refused to compromise his integrity as an artist. Throughout the decade he continued to deplore the waste of war and the futility of battlefield heroism in such films as *Lotna* (1959), a rambling tale laden with rather obvious symbolism culminating in the suicidal last charge of the Polish cavalry against German tanks in 1939; *Ashes* (1965), an ambitious historical romance revolving around three Polish aristocrats who join Napoleon's army; and *Landscape After Battle* (1970), a poignant examination of the painful emotional reawakening of concentration camp survivors. All three films were ideologically and politically controversial, with *Ashes*, perhaps, drawing the most fire.

Wajda took his first look at contemporary behavior in *The Innocent Sorcerers* (1960), in which he linked the disaffection of cynical and alienated young Poles to the growing materialism of Polish society. Annoyed by Wajda's discomfiting portrayal of Polish youth, the authorities held up the release of the film for more than a year, then deliberately limited its distribution. Wajda clarified his attitude toward the younger generation in the international omnibus film *Love at Twenty* (1962). Among Wajda's other releases in the 1960's were the historical films *Siberian Lady Macbeth* (1962), a dramatization of a nineteenth-century Russian novel about a willful, passionate woman, and *Gates to Paradise* (1967), a rather muddled and pointless British production chronicling the ill-fated Children's Crusade in the thirteenth century, and a pair of psychological studies—*Samson* (1961), a drama about a hounded Jewish fugitive in occupied Warsaw, and *Hunting Flies* (1969), the comic story of a weak-willed man manipulated by a series of shrewish women.

In 1968 Wajda completed work on *Everything For Sale*, his *hommage* to the cinema and, at the same time, a kind of requiem for his longtime friend and collaborator, Zbigniew Cybulski. The magnetic actor, who had starred in *Ashes and Diamonds* and other films, had recently been killed in an accident. Like Truffaut's *Day For Night*, *Everything For Sale* is a highly personal *film à clef*, to use Michałek's term, but it also raised serious questions about the creative process in general and about the relationships between art and reality and between the artist and his audience. Wajda's long list of credits for the decade of the 1960's also includes several made-for-television movies and stage productions of, among other plays, *A Hatful of Rain*, *Hamlet*, *Two for the Seesaw*, *The Devils*, and *Play Strindberg*.

Wajda turned increasingly to the theatre in the 1970's. His landmark production of Dostoyevsky's *The Possessed* for the Stary Theatre in Krakow astounded Western drama reviewers when it was presented in London in 1972 and again in 1973 as part of the annual World Theatre Season at the Aldwych Theatre. "All of the acting in this extraordinary production had a terrifying air of heightened reality, as if Wajda had discovered the stage equivalent of the film close-up," Robert Brustein wrote in the New York *Times* (July 1, 1973). Brustein, the dean of the Yale School of Drama, was so impressed that he asked Wajda to come to the United States in 1974 to stage the play for the Yale Repertory Company. Three years later, Wajda returned to Yale to direct the company in a production of Tadeusz Rozewicz' *The White Marriage*. Named stage manager of the Stary Theatre in 1973, Wajda has since directed, and occasionally designed, at least one production every year for that repertory company. One of his most recent efforts was *Hamlet*, in an adaptation by Stanislaw Wyspianski, which he staged in the courtyard of Krakow's fourteenth-century Wawel Cathedral.

For his theatrical productions, Wajda invariably chose works by foreign writers, from Shakespeare to David Rabe; for his films, however, he preferred native authors. A devotee of nineteenth-century romanticism in Polish art and literature, he filmed, in 1972, one of the acknowledged masterpieces of that tradition, Wyspianski's play *The Wedding*. The story of a self-righteous poet who marries a peasant girl in order to atone for centuries of aristocratic exploitation, *The Wedding* was both a critical and popular success. Three years later, he brought to the screen another Polish classic, *Land of Promise*, by Nobel laureate Wladyslaw Reymont, which describes the disintegration of moral values during the industrialization of Poland in the 1890's. Similar in tone and style were the lyrical romance *The Birch Wood* (1970) and the Chekhovian *The Girls of Wilko* (1979), both by Jaroslaw Iwaszkiewicz.

"My task as a director is not just to provide a nice evening's entertainment," Wajda said in an interview published in the winter 1980-81 issue of *Cineaste* magazine. "The important thing is to tell the audience something, to make people think, to initiate a dialogue." For years he had wanted to trace, in a film, the course of Polish Communism from the 1940's to the present day, but government officials, who had thrown what he called a "shadow of forgetfulness" over the Stalinist era to forestall criticism and analysis, had repeatedly denied his application. Finally, in the mid-1970's he received permission to shoot *Man of Marble*.

Structurally modeled on Orson Welles's classic *Citizen Kane*, *Man of Marble* follows a young documentary filmmaker as she painstakingly reconstructs for her graduate qualifying film the life story of Mateuz Birkut, a decent but politically naïve bricklayer who became an overnight hero in the 1950's because of his extraordinary productivity. Determined to learn the reason for the mysterious disappearance of that exemplary Stakhanovite worker, she persists in her investigation even after she is expelled from film school and eventually discovers that he was killed by government troops during the bloody riots in Gdansk in 1970.

Before *Man of Marble* was approved for release, state censors excised the scene showing Birkut's death, but even without this key episode, Poles immediately understood Wajda's message. At the film's premiere in a working-class stronghold in Silesia in 1977, the audience spontaneously rose as one to sing the national anthem. Within days, tickets were selling on the black market for ten times their original price as nearly 3,000,000 people flocked to the cinemas. When *Man of Marble* was finally released in the United States, in 1979, it was applauded by film critics as perhaps the best of the handful of serious analyses of the effects of Stalinism.

Wajda continued his story in *Man of Iron* (1981), which, in fact, begins with the scene that was deleted from *Man of Marble*. Like its predecessor, *Man of Iron* explores the nature of working-class heroism and, at the same time, examines the social and political role of the mass media. Part fiction, part documentary, the film tracks, through flashbacks, the politicalization of Birkut's son, Tomczyk, from the student demonstrations of 1988 to the massive strikes that led to the formation of the independent trade union Solidarity in 1980, as his history is pieced together by a world-weary, alcoholic journalist who was dispatched to Gdansk to discredit the union's leaders.

Rushed to the 1981 Cannes Film Festival only a few hours before its scheduled screening, *Man of Iron* was given the festival's highest award, the Golden Palm. "It wasn't necessarily my victory, but a victory for the shipyard workers in Gdansk," Wajda told Jay Scott. "There was no real enthusiasm from the Polish government for sending the film to Cannes; one of the reasons it was sent was because those in charge were absolutely sure it had no chance of getting a prize." The critical reaction to *Man of Iron*, both at home and abroad, was mixed. Polish critics, as usual, divided along ideological lines, while their Western counterparts generally agreed that the film was, in the words of the New York *Times*'s Vincent Canby, "more notable as a political than an artistic achievement."

Released at about the same time, but overshadowed by his monumental *Man of Marble* and *Man of Iron* were Wajda's two quietly powerful films: *Without Anesthesia* (1978), a contemporary parable about the downfall of a complacent middle-aged journalist, and *The Conductor* (1980), starring Sir John Gielgud as an internationally acclaimed expatriate conductor who returns to his homeland to conduct a provincial orchestra in a farewell concert. As Philip French noted in his thoughtful review for the London *Observer* (October 25, 1981), the movie is clearly "an allegory about freedom and authority, about liberation through art and the artist's responsibility to society and to himself."

Wajda has long believed that the artist should play a role in the transformation of society, but for most of his adult life, he was essentially apolitical. As he explained to Nina Darnton in an interview for a New York *Times Magazine* (October 11, 1981) profile, it was not until August 1980, in the shipyards of Gdansk, that he learned "the same lesson as the young filmmaker from *Man of Marble*—that maybe making films isn't the most important thing in the world." A member of Solidarity himself, he told Mrs. Darnton that he was considering running for office in the trade union. Just a few months later, West German news sources reported that Wajda had been arrested for refusing to sign a statement in support of the government's crackdown on Solidarity. The rumor proved to be unfounded, although the director had been deliberately keeping a low profile. In mid-January 1982 he and 100 likeminded intellectuals submitted to the government a petition calling for an end to martial law, which had been in force since the previous December 13. Wajda was eventually allowed to go to France, where he began work on a film about Georges Danton, the French Revolutionary champion of democracy. Before leaving his homeland, he said, in a formal statement, "The message of my films these past twenty-five years has been the need to prevent [Poland] from falling into the state [in which] it has found itself."

Of medium height, Andrzej Wajda is slightly heavier than he was in his youth, but he is still a handsome man, with thick, gray hair and gentle, pale blue eyes that "smile before the rest of his face changes expression," according to Nina Darnton. He has few hobbies. "It is not possible to do much else when you are a filmmaker," he explained in the *Cineaste* interview. "To be a film director, you must concentrate on filmmaking. There are moments when I feel that I have never experienced anything; I have only made films." Wajda lives with his wife, the former Krystyna Zachwatowicz, whom he married in 1975, in the relatively prosperous Zoliborz section of Warsaw. He has one daughter by an earlier marriage, to Beata Tyszkiewicz, the actress, that ended in divorce. The recipient of the Officer's Cross of the Order of Polonia Restituta and the Order of Builders of People's Poland, the director was awarded an honorary doctor of humane letters degree from American University in 1981. Wajda has been the president of the Association of Polish Film Makers since 1978.

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Watt, James G(aius)

Jan. 31, 1938- United States Secretary of the Interior. Address: b. United States Department of the Interior, C and 18th Sts., NW, Washington, D.C. 20240; h. 9950 E. Grand Ave., Englewood, Colo. 80110

The United States Secretary of the Interior has the responsibility of administering a vast territorial domain and of prudently husbanding its natural resources while at the same time making them available for the nation's economic well-being. As the incumbent of that post since the beginning of the Presidency of Ronald Reagan in January 1981, the lawyer and career public servant James G. Watt has been a figure of great controversy because of his desire to tilt the scales toward increased exploitation of resources.

While Watt's views reflect those of the Reagan Administration and of the pro-development business interests that he represented from 1977 to 1980 as head of the mountain States Legal Foundation, some con-servationists have suggested that his appointment as Secretary of the Interior was like "hiring a fox to guard the chickens." Others have criticized his invocation of religious sentiments for goals that are essentially materialistic. "I am a fundamentalist in economic, social, spiritual, and political matters . . . ," Watt said in an interview quoted in the Washington *Post* (March 9, 1981). "I have an accounting to the President, to the American people, and to God, and I take it seriously." As a target of the environmentalists, he considers himself to be the "lightning rod" of the Reagan Administration.

James Gaius Watt, the son of William G. and Lois M. (Williams) Watt, was born on January 31, 1938 in Lusk, the county seat of Niobrara County in eastern Wyoming. His grandparents, one of whom came from St. Louis by covered wagon, settled in Wyoming in the nineteenth century as homesteaders. His father's seven brothers and sisters continued the family's agrarian tradition, homesteading parcels of land adjacent to his grandfather's. His father, after graduating from Nebraska Wesleyan University, also homesteaded a ranch in the area and built up a flourishing law practice among the local farmers and ranchers. During his boyhood, Watt did his share of hard outdoor chores on the family ranch, such as repairing fences and pumping water for the cattle. Those early experiences, he has recalled, made him into "a man of the land" who knows and respects the West in the special way of those who have had to grapple with its sometimes hostile environment.

When Watt was in the eighth grade, his family moved to Wheatland, the seat of Wyoming's Platte County, in the valley of the Laramie River, where his father practised law and his mother managed the thirty-room Globe Hotel. A first-rate student and an all-around achiever, Watt was a varsity athlete and a member of his high school honor society, and he often spent Saturday nights at his books. In his senior year he was elected prince of the prom and became governor of Wyoming's Boys State.

On graduating from high school, Watt entered the College of Commerce and Industry of the University of Wyoming, where he served, successively, as president of the sophomore, junior, and senior honor societies. During the 1958-59 school year, as the student body's business and financing manager, he budgeted and controlled the expenditure of student government funds. He was also a member of Phi Kappa Phi, the national scholastic honor society, and a recipient of the Thomas Arkle Clarke Award as outstanding member of the Alpha Tau Omega fraternity for the Rocky Mountain region. In 1960 he obtained his B.S. degree with honors.

During the summer following his graduation Watt worked as a depth interviewer for the Small Business Administration and the University of Wyoming on a project to identify problems facing the state's business enterprises. In the fall of 1960 he entered the university's College of Law and eventually became an editor of the *Wyoming Law Journal*. He also served as a part-time instructor of business law and real estate in the university's College of Commerce and Industry. In the summer of 1961 he was a research assistant for the Wyoming Legislative Statute Revisions Committee, recommending changes in the state's public school laws.

In July 1962, after obtaining his J.D. degree and gaining admittance to the Wyoming state bar, Watt became a personal assistant to Milward L. Simpson, at the time a Republican candidate for the United States Senate. After Simpson was elected in November 1962, Watt accompanied him to Washington, D.C. and served as his legislative assistant and counsel until September 1966. While in Washington, he was admitted to the bar of the United States Supreme Court. In 1964 he attended his first gospel meeting, an event of decisive significance in his life, since soon thereafter he became a fervently committed "born-again" Christian.

From September 1966 to January 1969 Watt served as secretary to the natural resources committee and the environmental pollution advisory panel of the United States Chamber of Commerce. In that post, he was, in effect, a lobbyist for "pro-development" business interests, responsible for formulating and coordinating the Chamber's policies and programs in such areas as mining, public lands, energy, water, and environmental pollution.

Toward the end of 1968, Watt became a special assistant and consultant to former Alaska governor Walter J. Hickel, who had been nominated Secretary of the Interior by President-elect Richard M. Nixon. In January 1969, when the Nixon Administration took over the reins of government, Watt became the department's Under Secretary, heading the transition team and coordinating activities relating to Hickel's Senate confirmation. In May 1969 he was appointed Deputy Assistant Secretary, with special responsibility for water and power resources.

In that post, Watt was the Nixon Administration's spokesman on water-resource issues and chief line officer over seven agencies of the Interior Department concerned with such matters as design, construction, and operation of reservoirs, water and electric power distribution, and desalination research. He also served as contracting officer for the construction of a desalination plant in Saudi Arabia. In 1971 he was a United States delegate to the Economic Commission for Europe in Geneva and went to Israel to take part in a conference on desalination.

In July 1972 Watt was appointed director of the Interior Department's Bureau of Outdoor Recreation. That agency, which in 1978 was absorbed into the new Heritage Conservation and Recreation Service, was empowered to administer some $300,000,000 a year in federal matching funds for the acquisition and development of recreational lands and facilities by state governments and federal agencies. It was also responsible for assisting state, local, and federal governing units in overall land-use planning. As its head, Watt developed the first comprehensive nationwide outdoor recreation plan as well as a new financial management system for the Interior Department.

Watt left the Interior Department in November 1975 when President Gerald R. Ford appointed him to the Federal Power Commission, at that time an independent regulatory agency overseeing the interstate aspects of the electric power and natural gas industries but later absorbed into the Department of Energy. While serving from January to July 1977 as the FPC's vice-chairman, Watt overruled members of his own staff as well as one of the commission's review judges and voted to permit construction by a local utility company of a hydroelectric dam on the Blackwater River in Appalachia's Canaan Valley. That project, which was strongly opposed by conservationists and environmental groups, became the subject of lawsuits, including one brought against the FPC by the Interior Department, then headed by Cecil Andrus, Watt's predecessor as Secretary of the Interior.

As a proponent of the view that industrial and commercial development had priority over environmental concerns, and as a Westerner, Watt was closely identified with the burgeoning "sagebrush rebellion." That movement of moneyed interests maintained that federal ownership of vast tracts of land in the Western states and excessive federal regulations were impinging on the rights of individuals and businesses and impeding the profitable exploitation of the region's natural resources.

Because of his growing reputation as a "sagebrush rebel," Watt was the logical choice for the top post of the Denver-based Mountain States Legal Foundation, founded in 1977 by the Colorado brewer Joseph Coors as a nonprofit public-interest law center "dedicated to bringing a balance to the courts in the defense of individual liberty and the private enterprise system." In July 1977 Watt became the foundation's president and chief legal officer, at an annual salary of $73,500. During his three-and-a-half years in that office, aided by a staff of ten lawyers and financed mainly by Coors, with additional funds from large mining, oil, agribusiness, and electric-power firms, the foundation filed forty-seven lawsuits, thirteen of them involving the Interior Department. The cases pertained to a wide range of issues, including government policies on the leasing of public lands for gas and oil exploration, grazing rights on public lands, air-pollution regulations, and the constitutionality of restrictions on strip mining. Among other litigation, the foundation challenged the authority of Indian tribes to tax firms extracting minerals from reservation lands and filed suit to invalidate provisions of a Colorado law requiring public utilities to charge lower rates to the poor, the elderly, and the disabled.

Meanwhile, during his long campaign for the Republican Presidential nomination and then for the Presidency, Ronald Reagan had made the tenets of the "sagebrush rebels" part of his program. When he won the election of November 4, 1980, he immediately began his search for someone who shared his views to head the Interior Department. Reagan's initial choice for the post was reportedly former Wyoming Governor Clifford Hansen, and when he dropped out of consideration because of a conflict of interest, the President-elect turned to Watt, who had been proposed by a group of Western Senators and was warmly recommended to him by Senator Paul Laxalt of Nevada. A twenty-minute interview convinced Reagan that Watt was the right choice, and on December 22, 1980 the President-elect designated him to become his Secretary of the Interior.

Watt's initial warning to Reagan, that his appointment would provoke much controversy, was soon substantiated. Although unlike most of the President-elect's other Cabinet nominees he was far from wealthy (according to his official financial disclosure statement his assets in 1980 amounted to only $65,000), he came under fire almost immediately because of his record of antienvironmentalist, pro-development activities. During his Senate confirmation hearings Watt maintained that he was not indifferent to environmental considerations but felt that systematic and controlled development of resources was essential to prevent the frantic ravaging of the land that might occur in the future if the United States failed to utilize its resources and then was confronted by a serious energy emergency.

Although many environmentalists conceded that there ought to be some development of resources, Watt's critics felt he was ready to give big business anything it wanted even at the price of ruining the nation's natural patrimony. His defenders, on the other hand, insisted that "elitist" groups wanted to stop progress merely to preserve their favorite scenic vistas. Watt's blunt outspokenness and dogmatic espousal of religious fundamentalism did little to enhance his image in the view of his critics. His assertion that it was his responsibility to "follow the Scriptures which call upon us to occupy the land until Jesus returns" was interpreted by some as an indication that he felt he had a God-given mandate to do anything he wanted to the country's natural resources. But despite widespread opposition, Watt was confirmed by the Senate by a vote of eighty-three to twelve on January 22, 1981 and was sworn in as the forty-third Secretary of the Interior in a White House ceremony on the following day. He also became chairman of the new Administration's Cabinet Council on Natural Resources and the Environment and of the Advisory Commission on Intergovernmental Relations.

The Department of the Interior, founded in 1849 and employing some 80,000 people at the time Watt took office, is responsible, through such agencies as the Bureau of Land Management and the National Park Service, for administering an area more than twice the size of France—some 470,000,000 acres, mainly in the Western states and Alaska. Charged with formulating and operating programs for the management, conservation, and development of the country's natural resources, the department is responsible for what was described in *Newsweek* (January 5, 1981) as "one of the greatest balancing acts in bureaucratic Washington . . . the conflicting job of developing federal lands and protecting them, of managing wilderness areas and selling coal leases, of saving wild rivers or building dams on them."

From the beginning of his tenure Watt has been embroiled in controversy. He made no secret of his intention to reorganize the department and reduce its budget, abolishing, for instance, the Heritage and Recreation Service, which he had once headed. Soon after taking office he replaced appointees from the Carter Administration who were too committed to the environmentalist views he opposed. Although some departmental staff members agreed with Watt's program, others felt it was an unfortunate reversal of Interior's long-standing conservationist stance, and in the ensuing atmosphere of uncertainty there was a noticeable deterioration of morale.

Watt's plans for the Interior Department included an easing of restrictions on the granting of oil and gas drilling leases on federal lands and offshore waters, especially in Alaska's North Slope region and the "Overthrust Belt," an extremely rich geological formation running from Canada through the Rocky Mountain states to Arizona. He also indicated his intentions to open federal lands to more diversified uses, such as increased grazing, timbercutting, and oil exploration, rather than retain them purely as wilderness areas; expedite the construction of dams and reservoirs to improve irrigation in the Southwest; and put a moratorium on the acquisition of new lands for the national parks system, using its funds instead to maintain and rehabilitate existing parks. A rollback of stringent restrictions on strip-mining, a greater role for private concessionaires in the national parks, and a moratorium on adding to the list of endangered wildlife species also made up part of his program.

During his first few months in office, Watt reportedly had been the target of more adverse editorial cartoons than any other member of the Reagan Cabinet. The opposition to him, focusing on both his program and his confrontational personal style, came from many quarters. Included were political liberals objecting to what they saw as an unwarranted giveaway to big business, conservationist groups concerned about preserving the environment, and some Westerners who supported the goals of the "sagebrush rebellion" but feared the harm that excessive development might bring to their accustomed outdoor way of life. "Some true conservatives suggest that what Watt may be setting out to do is not truly conservative—that a true conservative would be more concerned with preserving our heritage," Elizabeth Drew observed in the *New Yorker* (May 4, 1981). And, with reference to Watt's peculiar mix of religious and secular arguments, Colman McCarthy wrote scathingly in the *Washington Post* (May 24, 1981): "If I get the theological drift of Watt's pastoral vision, the land of milk and honey overseen by the Department of the Interior . . . is now under divine mandate to be bulldozed, leveled, drilled, mined, and leased down to the last holy square yard. . . . As a born-again Scripture-quoter, Watt can doubtlessly leap to the altar with favorite subdue-the-earth texts that make it seem as if God created the earth just for Mobil Oil or Consolidation Coal."

Environmental organizations, including Friends of the Earth, the League of Conservation Voters, the Wilderness Society, the National Wildlife Federation, the Izaak Walton League, and the National Audubon Society sought the removal of Watt from office, and several filed lawsuits against actions by the Secretary of the Interior. The Sierra Club spearheaded a nationwide petition campaign that by October 1981 had garnered over 1,000,000 signatures demanding Watt's replacement.

Partly as a result of such attacks, as well as resistance by Congress and the courts, Watt was compelled to delay implementation of some of his plans. Furthermore, according to a report in the New York Times (October 10, 1981), he had "grown somewhat cautious. His comments have been more moderate and the pace of his policy initiatives has slowed." Meanwhile, reports that Watt was becoming a liability for the Reagan Administration and that his days as Secretary of the Interior were numbered were emphatically denied by White House spokesmen.

Throughout 1982 Watt continued to provoke controversy. In February he was cited for contempt by the House Energy and Commerce Committee after he had invoked executive privilege in refusing to supply the committee with documents concerning Canadian energy policy. The charges were later dropped when the White House agreed to make the documents available to the committee.

To the continuing dismay of environmentalists, in July 1982 Watt presented the final version of his mammoth five-year program to lease some 1 billion acres of the United States coastline to private companies for offshore oil and gas drilling. Shortly thereafter he was under fire because of a letter he had sent to the Israeli Ambassador in Washington, warning that opposition by liberal Jews to the Administration's energy policies could weaken United States "ability to be a good friend to Israel." Angry reactions from American Jewish spokesmen and members of Congress prompted Watt to issue an apology for the letter, which he admitted was an "unfortunate mistake."

James G. Watt was married on November 2, 1957 to Leilani Bomgardner, his high school prom queen. They have two children, Erin Gaia and Eric Gaius, who are students at Oral Roberts University. His religious affiliation is with the Assemblies of God, and he is a member of the Full Gospel Businessmen's Fellowship International, the advisory board of Young Americans for Freedom, and the Wyoming State Society, and a senior associate of the United States Chamber of Commerce. Standing six feet two inches tall and weighing 185 pounds, Watt is said to be in excellent health. He does not smoke, drinks neither alcoholic beverages nor coffee, and spends as much time as he can with his family.

Watt enjoys hunting and skiing but was once quoted as saying, "I don't like to paddle and I don't like to walk." On the fourth day of a motorized raft trip he took in 1980 down the Colorado River through the Grand Canyon he was reportedly "praying for helicopters." Watt regularly puts in fourteen-hour days superintending the details of Interior Department operations. He usually works in a small wood-paneled office, decorated with a cherished oil painting of a bald eagle, down the hall from the larger but less comfortable office used by Harold L. Ickes during the Franklin D. Roosevelt Administration.

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Weidenbaum, Murray L(ew)

(wē′dən-boum)

Feb. 10, 1927- Economist; educator; former government official. Address: b. Washington University, St. Louis, Mo. 63130; h. 1531 Heirloom Court, Creve Coeur, Mo. 63141

To help cure the inherited nationwide economic ills that he early recognized as a foremost concern of his Republican Administration, on January 23, 1981 President Ronald Reagan appointed Murray L. Weidenbaum to the pivotal office of chairman of the Council of Economic Advisers. Weidenbaum is a professor of economics at Washington University who, during previous service in the federal government as President Richard Nixon's Assistant Secretary of the Treasury for Economic Policy, had established a reputation as a tactful and conciliatory man who could find his way amid the polarizations of Washington politics. Well known in academic and government circles for his work in opposition to extensive federal regulation, he was not generally regarded as a macroeconomist, but in a year and a half in office under President Reagan he proved able to exert some influence

Murray L. Weidenbaum

on a broad range of economic problems. Submitting his resignation as CEA chairman on July 20, 1982, he left government service the following month.

A native New Yorker, Murray Lew Weidenbaum was born in the Bronx on February 10, 1927 to Jewish parents, David and Rose (Warshaw) Weidenbaum. He grew up in Brooklyn, where his father worked as a taxicab driver. The circumstances of his early years, which would have been lean anyway, were made worse by the Depression. Nevertheless, he managed to obtain a good education at Townsend Harris High School in Manhattan and then attended the City College of New York, where he majored in economics and served as president of the student council and intramural board. His independent attitude and political preference emerged along with qualities of leadership, and although he doubts that he was the only Republican student on the CCNY campus at that time, he admits, "I still haven't found the other one." In 1948 he was awarded the Wolman Prize and Bachelor of Business Administration degree.

During the following year of graduate study in economics at Columbia University, Weidenbaum worked as a junior research economist with the New York State Department of Labor. Years later, when David R. Francis interviewed him for the *Christian Science Monitor* (February 27, 1971), he remarked, "Having got my first job with a state government. . ., I don't have too idealized a view of state or local government." When he left Columbia with his M.A. degree in 1949, he became a fiscal economist with the Bureau of the Budget in Washington, D.C., a post that he held until 1957. Meanwhile, as a Banbury fellow from 1952 to 1954, he studied at Princeton for his second master's degree, in public administration. His position in the budget office provided him with an excellent vantage point for *Government Spending: Process and Measurement,* the dissertation he wrote for his Ph.D. degree, conferred by Princeton in 1958.

Having moved from government to private industry in 1957, Weidenbaum worked for a year as an economist with the General Dynamic Corporation's Convair Division in Fort Worth, Texas and from 1958 to 1963 as chief economist with the Boeing Airplane Company in Seattle, Washington. On the basis of his experience with defense contractors and his previous service in state government, he concluded that both functioned more efficiently without interference from the federal government. It was also because of his work for Boeing that he came to realize a few years later that "commercially oriented industry was beginning to go through the same kind of government control that the defense industries had been going through."

Problems relating to the defense section of the national economy were among the matters that concerned Weidenbaum in the many articles he contributed to professional journals during his five years at Boeing. They included "Some Economic Aspects of Military Procurement" (*Current Economic Comment,* November 1960), "The Military Research and Development Market" (*Journal of Marketing,* April 1961), and "Industrial Impact of Disarmament: An Exploratory Analysis" (*American Journal of Economics and Sociology,* October 1963). After leaving private industry, he continued to write on various aspects of the subject for several years, while employed as senior economist at the Stanford Research Institute in Menlo Park, California in 1963-64 and then as a faculty member of Washington University in St. Louis, Missouri, where he was associate professor of economics from 1964 to 1966 and professor and chairman of the economics department from 1966 to 1969. He also served with several government groups, including the Presidential Committee on the Economic Impact of Defense and Disarmament, of which he was executive secretary in 1964.

Even before Richard Nixon won the Presidential nomination at the 1968 Republican National Convention, Weidenbaum had been his supporter. He joined the Nixon Administration in May 1969, when the President chose him Assistant Secretary of the Treasury for Economic Affairs, a newly created post in which he served first under Secretary of the Treasury David M. Kennedy and later under Secretary John B. Connally. At the time of his appointment Weidenbaum was recognized as a leading academic authority on revenue sharing, the subject of some of the papers he wrote while at Washington University. By July 1969 he was directing an Administration study group on questions relating to Nixon's innovative revenue-sharing proposal, which would give states and cities or other communities billions of dollars to spend as they needed. Convinced that revenue sharing would decentralize the federal government and enable it to function more efficiently, he championed that potentially major government reform in appearances before Congressional committees and in speeches and articles addressed to the public. In his interview with Francis for the *Christian Science Monitor* he argued that the existing grant-in-aid system did not give local and state governments enough responsibility for making decisions.

Furthermore, Weidenbaum told Francis, "with revenue sharing, the unit making the final expenditure is [accountable]. If the citizenry doesn't like the way they are spending that money, they have direct recourse. It is their decision the next time they vote." For Weidenbaum the great virtue of revenue sharing was its potential for permitting states and localities to spend money as it was needed and not have money advanced under programs and grants-in-aid for specific projects that might not be needed.

Another issue on which Weidenbaum spoke out, and one more controversial within the Nixon Administration, concerned the so-called "incomes policy," which involved methods, other than legislated compulsory controls, by which the government might encourage business and industry to hold down wages and prices in order to check inflation. In June 1970 he told a Congressional committee that he personally believed that the time had come to adopt "some form of voluntary restraint on wages and prices." His recommendation required considerable courage because only the preceding month his boss, Treasury Secretary Kennedy, had argued the long-held position of the Administration that no additional controls were "desirable or necessary." A year later President Nixon did in fact freeze wages and prices.

When, on completion of his two-year tour in Washington, Weidenbaum decided to return to Washington University, Hobart Rowen praised him in the *Washington Post* (August 14, 1971) as "one of the most able and conscientious economists in the Nixon Administration" and noted that Treasury Secretary Connally, after taking over from Kennedy, had tried hard to keep him in the government. Weidenbaum's new title on the St. Louis campus was Mallinckrodt Distinguished University Professor. He joined the staff of *Dun's Review* and during the next four years he wrote a column every other month on the United States economy. In 1971 he became an adjunct scholar of the American Enterprise Institute for Public Policy Research in Washington, D.C. and in 1972, a member of the research council of the Center for Strategic and International Studies of Georgetown University.

With a grant from the John M. Olin Foundation, in January 1975 Weidenbaum established the Center for the Study of American Business at Washington University, which had the purpose of examining the influence of free enterprise on the shaping of American history. A specific goal of Weidenbaum was to make government regulation of business a public issue. Under his direction the center undertook an in-depth investigation that found that the cost of regulation for 1979 reached about $102 billion.

The study was hailed by foes of government regulation and was widely quoted as an authoritative work on regulation. It also drew criticism, which was summarized in a *New York Times* article (October 28, 1979) by Mark Green and Norman Waitzman, who had earlier written a Ralph Nader report on the benefits of federal health and safety law enforcement. They called attention to objections that Weidenbaum's method applied the same arithmetical formulas to such agencies as the Interstate Commerce Commission on the one hand and the United States Coast Guard on the other. According to Green and Waitzman, Weidenbaum erred in including as compliance costs for business certain expenditures that would have been made anyway. They also argued that Weidenbaum should not have ignored the benefits of regulation that "can reduce the societal costs of regulation to zero or a negative number" and stated that "his use of antiquated data overstates current costs." Other objections included Representative Albert Gore Jr.'s protest that Weidenbaum named the Drug Enforcement Administration, the Copyright Office of the Library of Congress, the antitrust division of the Justice Department, and the Treasury's Bureau of Alcohol, Tobacco and Firearms among the agencies that had a regulatory impact on business.

On a sabbatical leave from his university, Weidenbaum spent 1979-80 in Washington as scholar in residence at the American Enterprise Institute. His support of revenue sharing during the Nixon Administration as a device for government decentralization, his knowledge of the impact of defense spending on the national economy, and his opposition to government regulation had made him a leader of the moderate conservative economists. After first supporting the candidacy of his former chief Connally, during the 1980 Presidential campaign, Weidenbaum became an adviser to the Republican nominee, Ronald Reagan. In the fall of the year he led a task force that sought ways of lessening the effect of government regulation on business and recommended a one-year moratorium on all new regulations regarding health, safety, and the environment. During the transitional period between the Carter and Reagan Administrations he also directed a group studying regulatory issues.

In January 1981 President Reagan chose Weidenbaum to succeed Charles L. Schultze as head of the three-man Council of Economic Advisers (CEA), a key post that made him chief economic adviser to the President and the Cabinet. To assume his new position in Washington, Weidenbaum resigned as director of the Center for the Study of American Business and went on indefinite leave as Mallinckrodt Distinguished University Professor at Washington University. The CEA was created in 1946 to formulate and recommend to the Administration national economic policy that will promote maximum employment, production, and purchasing power under free competitive enterprise. Weidenbaum became the twelfth chairman in the CEA's history. The other two members of the council were William Niskanen and Jerry L. Jordan.

President Reagan's comparatively late selection of Weidenbaum was interpreted by some observers as a sign that the President was going to downplay the role of the CEA in his Administration, and after being appointed Weidenbaum did nothing to push himself forward. However, he told Hobart Rowen of the Washington *Post* that he had been assured that the CEA would play an important part in developing the Reagan economic program, a combination of tax and federal budget cuts and increased defense spending. Leonard Silk reported in the New York *Times* (January 28, 1981) that Weidenbaum saw "his role as that of a balancer, struggling to achieve a 'grand reconciliation' between the traditional conservatives who would delay big tax cuts until inflation is brought down and the more radical supply-siders who would cut taxes deeply and promptly to cure both inflation and stagnation."

Because of his late arrival on the Reagan team, Weidenbaum actually had very little to do with the establishment of the Administration's economic policy. However, once a member of the Administration, he joined David Stockman, director of the Office of Management and Budget, and Secretary of the Treasury Donald T. Regan in regular meetings with President Reagan and White House officials in general economic discussions. In addition, Weidenbaum was on the overall Budget Review Committee, which included Martin Anderson, a Reagan aide, and Stockman. Weidenbaum also helped Stockman deal with agency heads, particularly Secretary of Defense Caspar W. Weinberger, who fought for reductions of cuts made in their budgets.

As the Reagan Administration approached the end of its first year, the nation entered an economic recession. Weidenbaum saw the downturn, with its accompanying increase in unemployment, as a "short-term trade-off" to curb the rate of inflation. He revised his earlier estimate of 1982 economic growth, reducing it from a 3.4 percent gain to approximately 1 percent. Since the decline would mean lower tax collections for the federal government and, therefore, bigger budget deficits in the years immediately ahead, Weidenbaum urged that increased tax collections be sought, thus disagreeing with Secretary of the Treasury Regan and his supporters. By the end of 1981 a budget deficit in the neighborhood of $100 billion was in prospect for the fiscal year 1982, but with decreases projected for fiscal years 1983 and 1984. Reminded at a press conference that President Reagan had promised a balanced budget by 1984 during his 1980 campaign, Weidenbaum replied that Reagan had not presented a balanced budget for 1984 "as one of the fundamentals of the program for economic recovery" that he outlined in February 1981.

The suddenness of Weidenbaum's departure from the CEA, on August 25, 1982, gave rise to speculation in the press that he was dissatisfied with some aspects of Reagan's fiscal programs and especially with the optimistic economic forecasts made by Administration officials. Weidenbaum, however, explained that he desired to resume his academic career, "having had ample opportunity to make [his] contribution to economic policy," and that he had to leave the government in August so that he could rejoin the faculty when the term began at Washington University in the fall.

Weidenbaum's extensive writings include a number of American Enterprise Institute publications: *Federal Budgeting* (1964), *Prospects for Reallocating Public Resources: A Study in Federal-State Fiscal Relations* (1967), *Government-Mandated Price Increases* (1975), and, with Reno Harnish and James McGowen, *Government Credit Subsidies for Energy Development* (1976). Among his other books are *The Modern Public Sector* (Basic Books, 1969), *The Economics of Peacetime Defense* (Praeger, 1974), *Business, Government, and the Public* (Prentice Hall, 1977, 1981), and *The Future of Business Regulation* (Amacom, 1979). He has contributed to many economic journals and popular periodicals, has served on the editorial boards of *Publius*, the *Journal of Economic Issues*, and *Challenge*, and is at present a member of *Time*'s board of economists.

Weidenbaum is a fellow of the National Association of Business Economists, an associate of the American Institute of Aeronautics and Astronautics, and a member of the Association of Evolutionary Economics, the National Tax Association, the Regional Science Association, the Conference of Business Economists, the American Economic Association, and the American Statistical Association. He serves on the board of directors of the National Economists' Club and also belongs to the Cosmos Club and the City College Alumni Association, which awarded him the Townsend

Harris Medal in 1970 for "distinguished achievement." His other honors include the Treasury Department's Alexander Hamilton Medal and the Center for Strategic and International Studies' Distinguished Writers Award, both received in 1971.

On June 14, 1954 Murray L. Weidenbaum married Phyllis Green. They have three children, Susan, James, and Laurie. Weidenbaum is six feet tall, weighs 170 pounds, and has hazel eyes and brown hair. He finds his recreation principally in writing. When he returned to government service in January 1981, Washington Post writers noted that among economists he was "regarded as pragmatic and witty, with an ability to work well with those of differing views."

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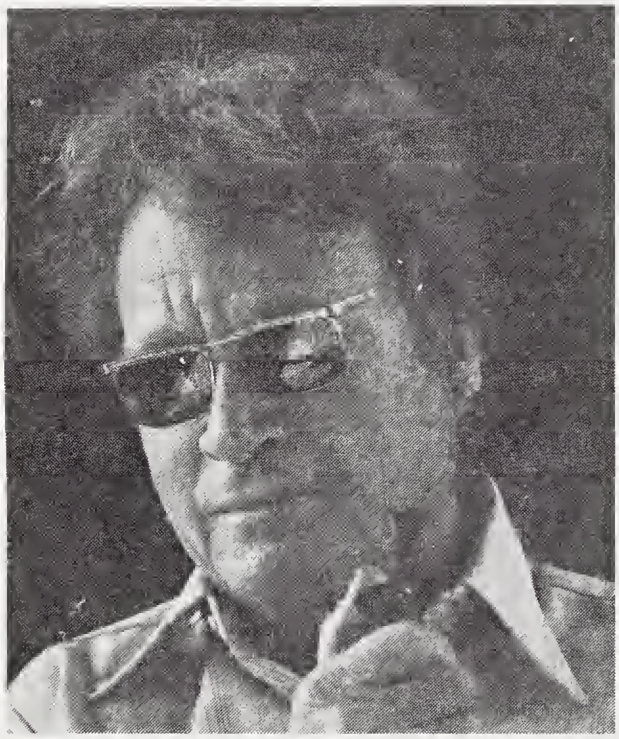

Weston, (Theodore) Brett

Dec. 16, 1911- Photographer. Address: b. P. O. Box 694, Carmel Valley, Calif. 93924; c/o Photography West Gallery, P. O. Box 4829, Carmel, Calif. 93921

Throughout his career Brett Weston, the son of one of the seminal figures of twentieth-century photography, has displayed a genius equal to that of his father Edward, although it is different in its manifestation. Since his youth, when he learned his art through the guidance and example of his father, Brett Weston has trained his vision upon the forms of natural and urban environments, discovered abstract patterns of rich beauty, and translated them into impeccably refined prints. His singular vision has neither wavered nor significantly altered in his more than fifty years as a photographer, and yet Weston's work is distinguished by its fidelity to modernism.

Theodore Brett Weston was born on December 16, 1911 in Los Angeles, California, the second of the four children of Edward Henry Weston and the former Flora May Chandler. Brett's older brother, Edward Chandler, and two younger brothers, Laurence Neil and Cole, were all born during the same decade as he. Brett was named in honor of the family of his paternal grandmother, Alice Jeanette (Brett) Weston. The family of his paternal grandfather, Dr. Edward Burbank Weston, was of old New England stock transplanted in Illinois in the latter half of the nineteenth century. Shunning his family's traditional professions of medicine, teaching, and the ministry, Brett's father had moved to California in the first decade of the twentieth century to pursue his passion for photography. Brett Weston's mother was a member of a prosperous California family that owned property in Los Angeles County.

During Brett Weston's childhood, Edward Weston earned an international reputation for his photographic portraits of women, children, and dancers that were executed in the soft-focus style of pictorialism. Grown weary of both his mannered photographic style and his constricting domestic life, Edward Weston journeyed to Mexico in 1923 with his eldest son to live with his mistress, Tina Modotti, an actress and photographer. There he began to refine the aesthetic approach characteristic of his most famous photos by working on spare, luminous studies of nudes, still lifes, and natural forms. At the end of 1924 Edward Weston returned to California but decided shortly thereafter to go to Mexico a second time for a continuation of his innovative efforts and to take Brett with him instead.

Edward Weston believed that conventional schooling could only hamper the development of Brett's independent and individualistic spirit. Consequently, Brett's education, which formally ended after the sixth grade, consisted, during the several months of 1925 and 1926 that he spent with his father and Tina Modotti in Mexico City and its environs, of his exposure to his father's friends and his experimentation with photography. Edward Weston's circle included many of the important figures of the Mexican Renaissance, such as French painter

Jean Charlot; the Mexican painter Diego Rivera and his wife, Guadalupe Marín; the Mexican painter Gerardo Murillo Atl; and the Mexican general and senator Manuel Hernández Galván. He wisely kept his formal instruction of his son in the art of photography to a minimum. At Brett's request, he lent his own $3^1/_4$-by-$4^1/_4$ inch Graflex camera to the teenager, taught him how judge proper exposure times (light meters had not yet been invented), and allowed him to work on his own during their outings together. Brett Weston was immediately enthralled by photography—"I was electrified the first time I saw the image on the ground glass," he later explained—and abandoned a prior passion for collecting butterflies in order to devote himself to it.

Brett Weston's earliest photographs, which exhibit an austere aesthetic sense and a keen appreciation of both natural and manufactured forms, attracted considerable public attention during his teens and were especially admired in Europe. In 1927, the year after he returned to California, Brett Weston first sold a photograph when Galka Scheyer, an artist and family friend, purchased a print for $2.50, and he first exhibited his work when the University of California included twenty of his prints in a show of his father's photos. In 1929 eighteen of Brett Weston's pictures were featured in the prestigious "Film und Foto" exhibition organized in Stuttgart, Germany by the progressive art society called the Deutscher Werkbund. His entries in the exhibition were widely reproduced in European magazines, and one of them was printed in Foto *Auge* (Photo Eye, 1929), a book of exhibition photos compiled by Franz Roh and Jan Tschichold. Back in the United States, Brett Weston had his first solo show at the Jake Zeitlin Gallery in Los Angeles in 1930.

During his teens, Brett Weston did commercial portrait work in addition to producing the art work for which he became well-known. He served as his father's partner in studios in Los Angeles, San Francisco, and Carmel, with responsibility for the developing and printing processes that Edward found distressingly tedious, and he took him around the California countryside to sites appropriate for shooting their personal work (Edward had never learned to drive a car). Brett, for example, introduced Edward to the southwest side of Point Lobos, which eventually earned the nickname "Weston Beach" because it provided both father and son with inexhaustible subject matter. The two worked and lived together harmoniously; as Brett has said of Edward, "He called me his brother—we were great friends." But because he found it insuperably difficult to live in cramped quarters with his father's mistress, Sonya Noskowiak, and his two younger brothers, who joined the ménage around 1930, in May 1930 Brett parted amicably with his father and set off to live and work on his own.

Brett Weston first moved to Los Angeles to make his living as a portraitist, setting up his first studio in the home of Pauline Schindler, who let him use an entire floor of her house. For portraiture he had a 4-by-5 inch Graflex that his father gave him in 1929; for private work he had an 8-by-10 inch camera that his mother gave him in 1930. For ten dollars, Brett Weston would take his sitter's picture and make three prints. Merle Armitage, opera impresario, book designer, and family friend, aided Brett Weston through his financial straits of the early 1930's by sending him many artistic acquaintances to have their portraits done. Another source of employment was the young radical Seymour Stern, who hired Weston to take the cover portraits for his magazine *Experimental Cinema.* During the early 1930's Brett Weston's art photography was shown frequently, most importantly in 1932 in two shows at the M. H. de Young Museum in San Francisco. The first was a solo retrospective of his work from 1925 onwards, and the second was an exhibition of work by members and friends of Group f/64, a short-lived organization whose purpose was to promote "straight" photography and to protest academic pictorialism.

In 1935 Brett Weston and his father again shared a portrait studio, this time in Santa Monica. Later in the 1930's Brett Weston worked for government-funded arts programs, both for the Public Works of Art Project as a sculptor and for the Federal Arts Project as a teacher of photography, but his commitment to his personal work remained constant. In 1938 he produced his first portfolio, *San Francisco,* a set of ten photographs.

During part of World War II Weston held jobs in essential industries—first, from 1941 to 1943, as a photographer for the Douglas and North American Aircraft corporations and later, in 1943, as an assistant cameraman for the production of official documentary war films at Twentieth Century-Fox. Bored by his work at the film studio, he volunteered for military service and underwent the United States Army's basic training three times before being sent in 1944 to Astoria, Long Island to receive instruction in photography for the Signal Corps. His superior officer, aware of Weston's stature as a photographer, graciously sent him to New York City to perform routine assignments that left him ample time for his personal work. With his 8-by-10 inch camera and his newly acquired 11-by-14 inch camera, Weston roamed from the Brooklyn Bridge to the New York Botanical Garden in the Bronx, capturing the plant forms and the architectural structures of the metropolis and discovering in urban scenes an atmosphere of silent serenity and a sense of strong design. Weston also had the opportunity to meet New York artists and patrons at parties given for him by Nancy Newhall, who was then the acting curator of photography at the Museum of Modern Art.

After the war's end, the Army transferred Weston to Fort Bliss, Texas, where he discovered, in the neighboring New Mexico wilderness, an alluring subject for his photography in the gypsum dunes of White Sands, a national monument. After his discharge from military service with the rank of sergeant, Weston returned to Santa Monica to live and work. In 1947 he left California for the first of his many postwar photographic expeditions. With the support of a John Simon Guggenheim Memorial Foundation grant, he went back to White Sands and through the deep South, then up the Atlantic coast from the Florida Keys to Maine, with intermediate stops that included New York City. As was typical of his journeys, he traveled alone in a "camera car," complete with bunk bed, larder, and film-processing equipment, that enabled him to remain independent of hotels and restaurants. Photographs from Weston's first American odyssey contributed to the creation of two portfolios, *White Sands* (1949), a set of ten pictures, and *New York* (1951), a set of twelve pictures.

After his Guggenheim trip, Brett Weston returned to California and bought, with his brother Cole, a small ranch near Carmel so that he could keep horses for his only child and live near his ailing father, who was slowly succumbing to Parkinson's disease. During the end of the 1940's he did some portraiture and tried without success to muster enthusiasm for magazine assignments. "I wasn't averse to whoring, I just couldn't do it," he later explained. "There was some lack in me, thank God!" During most of the 1950's he was preoccupied instead with Edward Weston's oeuvre. Because his father's impaired motor functions prevented him from making photographs, Brett offered to print final portfolios of his favorite negatives. With the help of Cole and family friends, Brett completed two monumental projects for his father. In 1952 he produced the *Fiftieth Anniversary Portfolio*, a set of twelve pictures in an edition of one hundred; in 1955 he made eight sets of a special portfolio of over eight hundred pictures, printed from negatives that Edward Weston had selected as the best work of his career.

After his father's death in 1958, Brett Weston moved from his ranch to a house of his own in Carmel, which was designed by the architect and photographer Don Ross and which he built himself. With his father gone, he was free to make extensive photographic expeditions throughout North America and Europe. In 1960 he took his first trip through Europe, covering fifteen countries and 30,000 miles in a Volkswagen bus. Shunning proverbially picturesque monuments and landscapes, he focused his studies on challenging forms and textures, such as the rusting iron on London Bridge, the architectural configurations of ancient villages, and the effects of mist and light on harbors, that appealed to his taste for abstraction.

In 1968 the West German government invited Brett Weston to make another trip to Europe, for which it provided a limousine, a chauffeur, and an interpreter. During Weston's stay in Germany, the executives of Rollei-Werkbund, the camera manufacturers, presented him with their experimental 2¼-by-2¼ inch camera, the Rollei SL 66. Formerly averse to using small-image cameras, Weston discovered that the new camera's negatives could be enlarged with precision equipment to 11-by-14 inch photographs of sufficient clarity to meet his aesthetic standards. The manufacturers responded to his enthusiasm by giving him a second SL 66. Weston's European trips of the 1960's and early 1970's culminated in the portfolio *Europe* (1973), a set of twelve photographs.

Throughout the 1960's and 1970's, Brett Weston's North American expeditions included trips to Oregon, Baja California, Guatemala, and Alaska. His Alaska sojourn of 1973 was sponsored by a National Endowment for the Arts grant. Portfolios from those journeys include *Baja California* (1967), Oregon (1975), and *Alaska* (1978), all sets of fifteen prints. Weston also continued to shoot pictures in his native California. During the 1970's he extended his travels further afield to Japan and the Hawaiian Islands. Portfolios from those trips include *Japan* (1970) and *Leaves and Lava—Hawaii* (1980), sets of fifteen pictures each.

Throughout his travels, Weston continued to be attracted to subject matter from the natural world: in Oregon, tide pools or reeds and grasses growing in logging ponds; in Alaska, glaciers or stands of aspen trees; in California and Baja California, sand dunes or cactus, leaf, and kelp forms. From both natural and man-made forms, Weston created abstract patterns of ever-increasing complexity and refinement, whether his ostensible subjects were rock forms, pine bark, tree roots, shattered ice or glass, chipped paint, or torn posters. In explaining his aesthetic affinity for material decay, Weston has said, "The taint of age can be very beautiful. The wreckage of man-made objects is sometimes more beautiful than the new. Rust and weathering adds a patina of . . . 'elegant gorp.' "

Brett Weston focuses his energies on the creation of photographs as art objects for direct viewing in portfolios and exhibitions rather than as images for reproduction in books. Throughout his career he has made seventeen different portfolios. The creation of a each one is a painstaking long-term project that requires, as Weston has explained, the collection of at least 2,000 photographs from which to cull a set of ten to twenty technically flawless negatives that present diverse yet complementary images. His prints have been displayed in innumerable exhibitions, among them over a hundred solo shows. His most important exhibitions of recent years have included a joint show of his father's work and his own at the Museo de Arte Moderno in Mexico City in 1966; a solo show of 150 prints at the Friends of Photography in Carmel in 1971; and a retrospective show of his work from 1925 to 1975 at the University Art Museum in Albuquerque, New Mexico in 1975.

Despite Weston's relative lack of interest in having his work reproduced in book form, over the years three volumes have been published. Merle Armitage designed the first one, a limited edition entitled *Brett Weston Photographs* (E. Weyhe, 1956). Beaumont Newhall wrote the afterword for the second, *Voyage of the Eye* (Aperture, 1975), based on Weston's University of New Mexico retrospective. R. H. Cravens wrote the biographical profile for the third, *Photographs From Five Decades* (Aperture, 1980).

Throughout Brett Weston's career, art critics have compared his work to that of his father because of the similarity of their subject matter during their years of professional collaboration. Nevertheless, as Brett Weston has pointed out, there is "an enormous difference" in their stylistic approaches. In *Art Journal* (Summer 1973), Roger Aiken characterized the father's and son's divergent approaches as "tactile" and "visual." Edward Weston's photographs, Aiken asserted, represent readily identifiable objects modeled by light and placed in three-dimensional perspective behind the picture surface. In contrast, Brett Weston's photographs weave forms into abstract surface designs in which "masses of light and shade pursue each other in independent interplay while background and foreground merge, as if everything were made of the same substance." In *Photographs From Five Decades*, R. H. Cravens characterized the father's and son's approaches as "sentimental" and "naïve," according to the categories established by nineteenth-century German dramatist Friedrich Schiller. According to Cravens, Edward Weston, as a sentimental artist, experienced successive stages of development in his work and sought to fulfill consciously articulated aesthetic beliefs. In contrast, Brett Weston, as a naïve artist, has always worked, without any philosophical fanfare, according to "a single vision, slowly refined over decades."

Brett Weston is known for his youthful appearance and energy, and though the light blond hair of the "Golden Prince" has darkened in recent years, "he looks twenty years younger than his age," according to R. H. Cravens. Possessing the stamina of a far younger man, he adheres to a rigorous daily schedule that includes several hours of work in his darkroom before dawn. Until the mid-1970's, Weston unwound from his photographic labors by carving and chiseling wood sculptures of distinctive abstract designs, but he recently abandoned that hobby to allow himself more time for his photographic work.

Brett Weston loves to read and to listen to music, especially to the works of Bela Bartók, Johann Sebastian Bach, and Antonio Vivaldi. He fancies fine cars, especially his latest acquisition, a silver Porsche 928 that he named "Brancusi" after his favorite sculptor. Like his father before him, Brett Weston is an enthusiastic admirer of women. He has been married four times: from 1931 to 1932 to Elinore Stone; from 1935 to 1940 to cellist Cicely Edmunds; from 1950 to 1955 to Dody Warren, a photographer who was Edward Weston's last apprentice; and in 1970 to Christine Goodwyn. From his marriage to Cicely Edmunds, Brett Weston has a daughter Erica, whom he brought up after Miss Edmunds left him to resume her musical career. He maintains homes in Carmel Valley and Hawaii.

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Wills, Garry

May 22, 1934- Writer. Address: b. c/o Andrews and McMeel Inc., 6700 Squibb Rd., Mission, Kansas 66202

The brilliant and scholarly political journalist and essayist Garry Wills is a radical who accepts the label of "conservative" reluctantly, explaining, "The term is a nuisance, but I don't know how else to distinguish myself from the liberals, the authoritarians, the libertarians." Trained by the Jesuits and well-grounded in the classics, Wills began his career as the *Wunderkind* member of the brain trust that the conservative Catholic pundit William F. Buckley Jr., who was then engaged in a running pre-Vatican Council II debate with liberal coreligionists, gathered around him in the late

1950's at the *National Review*, where Wills is now considered "a renegade turncoat." The iconoclastic Wills shatters the myths of right as well as left in his lucid, penetrating examination of the current agony of the Catholic Church, *Bare Ruined Choirs* (1972), and in such incisive readings of American political history as the best-selling *Nixon Agonistes* (1970), *Inventing America* (1978), a startling revisionist account of Thomas Jefferson and the Declaration of Independence (which won a National Book Award), and *The Kennedy Imprisonment* (1982), a demystification of the Camelot legend. Previously adjunct professor of humanities at Johns Hopkins University, Wills is now Henry R. Luce professor of American culture and public policy at Northwestern University.

Garry Wills was born on May 22, 1934 in Atlanta, Georgia to John H. Wills, an appliance salesman, and Mayno (Collins) Wills. He has one sibling, a younger sister. His father's work took the family north, and Wills grew up in a succession of cities in Michigan and Wisconsin. "I was in and out of public schools," he recounted in an interview with Richard Lee for the Washington *Post's Potomac Magazine* (June 24, 1973), "a pretty good student in literature and history, the humanities, but not so good in math or chemistry." He had no early ambition to be a writer, he told Lee. In his intellectual autobiography, *Confessions of a Conservative* (Doubleday, 1979), he recounts that he grew up "a Catholic cold warrior, praying after Mass every day for the conversion of Russia, rallying to anti-Communism around the cold-war icon, the statue of 'Our Lady of Fatima'."

As a Jesuit seminarian, Wills studied philosophy at St. Louis University, where he received his B.A. degree in 1957. At that point, as he recounts in *Confessions of a Conservative*, he had read only two of the political classics: "Plato's *Republic* [which] was required reading [and] Augustine's *City of God* [which] had become a favorite when it shone out from the severely limited list of things we could read in the novitiate."

Leaving the Society of Jesus but not the Jesuit educational system, Wills went from St. Louis University to Xavier University in Cincinnati, where he took an M.A. degree in philosophy in 1958. Soon after arriving at Xavier, he sent an essay parodying the style of *Time* to the *National Review*, the conservative journal of opinion edited in New York City by William F. Buckley Jr. Buckley not only ran the article but was so impressed with it that he asked Wills to join his staff. Wills would not commit himself full-time because he wanted to finish graduate school and teach, but he spent the summer of 1957 as Buckley's guest in New York, and he was a regular contributor of drama and book reviews, reportage, and other articles to the *National Review* for a decade thereafter.

The liveliest section of *Confessions of a Conservative* is the first quarter of the book, which is devoted to Wills's *National Review* experience. "Though this phase of his career is embarrassing to him," M. J. Sobran acknowledged in his long, generally negative review of *Confessions of a Conservative* in the *National Review* (May 25, 1979), "he writes about it with love and candor; his portraits of Bill Buckley [and associate editors] Willmoore Kendall and Frank Meyer bring them right into the room." Wills's free-lance work in the late 1950's also included the writing of children's Bible pamphlets for Doubleday & Company.

Wills obtained a second M.A. degree at Yale University in 1959 and took his Ph.D. in classics there two years later with the dissertation "Aeschylus' Oresteia: The Architechtonics of Strife." While writing it, he worked at the Richmond (Virginia) daily *News Leader* as an associate editor, writing what he describes as "glib anti-Communist editorials about 'foreign policy'." Aside from Plato and St. Augustine, his basic political philosophy to that point had been picked up from such literary sources as the works of Dr. Samuel Johnson, John Ruskin, John Henry Cardinal Newman, and, above all, Gilbert Keith Chesterton. "All I could answer, when Bill [Buckley] first asked after my politics, was 'distributist' (that is, Chestertonian)," he recalls in *Confessions of a Conservative*. "Bill rightly took Philip Burnham's word that distributism is not 'conservative' in the Buckley sense, since Chesterton was a scathing critic of capitalism."

He also fit, he says, into another characterization of the distributist—"as merely sentimental medievalizer," because he "had made no serious effort to connect the stray political opinions picked up in [his] reading." Remedying that situation, in the summer of 1961 he plunged into an accelerated reading program encompassing the political works of such thinkers as Aristotle, Richard Hooker, John Locke, Edmund Burke, Jean-Jacques Rousseau, Thomas Jefferson, Samuel Adams, John Stuart Mill, Alexis de Tocqueville, and John Calhoun. The first fruit of that reading was his essay "The Convenient State," written for Frank Meyer's anthology *What is Conservatism?* (Holt, 1964). Regarding that seminal essay, Wills recently said, "Despite its errors of historical judgment, it contains the germ of everything else I have had to say or explore in the area." The starting point of "The Convenient State" was the right-wing dilemma posed by individualism and authoritarianism—the desire for freedom on the one hand and order on the other. Rejecting the libertarian escape from that dilemma, Wills accepted the traditional Catholic conservative view of the family, not the individual, as the basis and model for society. But in his attempted solution to the dilemma, he avoided "the patriarchal conclusion," which makes the state a father figure primarily responsible for supporting communal "virtue" and establishing justice. Marshaling Dr. Johnson, Newman, Hooker, and, above all, Augustine to his side, he argued for societal brotherhood-without-fatherhood, for a society based on mutual deference, overlapping loves, a commonality of interests—in a word, convenience ("coming together"). Under such an arrangement, conflict is put off, not by the power of binding authority, but in the name of "common good things held." "The state, like the family, like the corporation, like the labor union . . . must act with justice. But its specific aim is not to enforce justice as such."

Reprising "The Convenient State" in an interview with Thomas Grubisich for the Washington *Post* (July 6, 1971) Wills, echoing Saint Augustine, stated his belief that "the human adventure" is too various for the state to subsume all "moral, religious, and humanitarian enthusiasms." Modern liberalism was born, in his view, with the resurrection by John Locke and the *philosophes* of the eighteenth century of the old Greek political goal of ideal justice, an abstract mission assigned to the state within the context of a thoroughgoing individualism. The legacy of that liberalism, according to Wills, is the "emulative ethic," inimical to community spirit, which has poisoned our political bloodstream down through the New Deal, the New Frontier, the Great Society, and Watergate and which cleaves contemporary society racially, ethnically, generationally, and in such relations as those between police and community.

Wills was a charter fellow at the Center for Hellenic Studies in Washington, D.C. in 1961-62. His first book was *Chesterton: Man and Mask* (Sheed and Ward, 1961), an admiring intellectual biography of that copious English Catholic man of polemical letters. When Pope John XXIII issued his social encyclical *Mater et Magistra* in 1961, it was Wills who originated, ambivalently, the controversial flippant epigram summing up *National Review*'s negative response to the papal document: "Mater, si; Magistra, no." In *Politics and Catholic Freedom* (Regnery, 1964), perhaps the first thorough consideration of the doctrinal force of encyclicals, Wills argued that statements on social problems in the papal letters do not impose a specifically Catholic politics on Catholics worldwide. That position, once viewed as heresy by Catholic liberals, now goes without saying in the Catholic consensus.

On the strength of his *Politics and Catholic Freedom*, Wills became a columnist for Bob Hoyt's recently founded newspaper, the *National Catholic Reporter*. "The strange thing about my time as an *NCR* columnist," Wills reflects in *Confessions of a Conservative*, "is that I earned my conservative reputation mainly by taking a liberal position on civil disobedience in the anti-war and civil-rights movements." Wills's *National Catholic Reporter* column, which was syndicated to the Baltimore *Catholic Review*, among other diocesan papers, was viewed by the head of his department at Johns Hopkins University—where he had been an assistant professor since 1962—as an unseemly diversion of academic energy, and for that reason he was denied tenure. With a year of teaching to complete, Wills began looking for another job. He found it when Harold Hayes, the editor of *Esquire*, offered him a contributing editor's contract, calling for four articles a year at a better salary than his pay at Johns Hopkins.

During the December 1966 Christmas vacation at Johns Hopkins, Wills embarked on his first *Esquire* assignment, going to Dallas to seek an interview with Jack Ruby, the murderer of Lee Harvey Oswald, the alleged assassin of President John F. Kennedy. Wills was unable to interview Ruby, who was then dying of cancer, but with the help of Ovid Demaris, an investigative reporter who knew Dallas well, he turned up enough material for two *Esquire* articles and the book *Jack Ruby* (New American Library, 1968), a work fascinating in its analysis of Ruby's peculiar personality, its excursion through the inner workings of the Dallas power structure, and its reconstruction of the events of November 22, 23, and 24, 1963.

In the wake of the Watts and Detroit racial riots of 1967, another *Esquire* assignment took Wills—again teamed with Ovid Demaris—into the major cities and smaller trouble spots to see how police "were gearing up for the urban war." With the material gathered inside the camps of black militants and right-wing revolutionaries as well as police departments, he produced a massive article and the book *The Second Civil War for Armageddon* (1968), in which he warned that whites and blacks were on a collision course and appealed for a drastic alteration in racial attitudes. "One sees that writing the book has moved him deeply," Richard Crinkley observed in *National Review* (June 4, 1968), and William F. Buckley Jr. was quoted as saying that Wills had "gone over to the militants."

Buckley let Wills cover the Democratic National Convention in Chicago in 1968, over the objections of others at *National Review*. With some misgivings, Buckley ran the finished article, which was highly critical of Chicago Mayor Richard J. Daley and the Chicago police for their treatment of the antiwar demonstrators who had massed in the Windy City to dramatize their cause with convention delegates and media. Buckley rejected the next article Wills sent him, in which he for the first time criticized the Vietnam war as immoral on what he considered, and still considers, conservative grounds. Arguing from Stephen Decatur's maxim, "My country, right or wrong" and from Robert E. Lee and George Washington's justifications of war only on the ground of self-defense, and pointing out that the average American "pays $402.08 a year in taxes for armaments but only $2.52 for food to feed his fellow citizens," he concluded: "We need a new, more humane concern for our country (right or wrong)—and Vietnam is not our country." The article was, in Wills's view, "not a defection from conservatism" but rather a tardy step to self-consistency, bringing his view of Vietnam into accord with his argument in "The Convenient State" that "politics should not be based on the universalist claim for justice imposing 'the good society.' "

The article rejected by Buckley became the chapter titled "My Country" in *Nixon Agonistes: The Crisis of the Self-Made Man* (Houghton Mifflin, 1970), a study of the interplay between the thirty-seventh President of the United States and the country—"the man so stiff, constricted, so careful to keep things remote from him; and the country so uneasy, discontented, yearning back toward lost certitudes, daydreaming for itself a ruler from the past, only half-reanimated, to defend the emulative ethic, to make this once more a 'land of opportunity' for competitive individuals." The book, which raised a storm of praise and controversy at the time of its original publication, took on new relevance and interest with the Watergate scandal, which drove Nixon from office and resulted in delayed recognition of Wills as a Nixon-watcher of perspicacity—and prescience. A revised edition of *Nixon Agonistes* was issued by New American Library in 1979.

Nowhere have Wills's intellect, wit, and literary gifts flashed more brilliantly than in the gray setting where he could find his way even in the moonless dark—the contemporary Catholic church in crisis. His essays in that area were brought together cohesively in *Bare Ruined Choirs: Doubt, Prophecy, and Radical Religion* (Doubleday, 1972). In those essays he displayed not only his bone-marrow Catholic sensibility but a remarkably complete acquaintance with the contemporary literature relevant to his subject, including the works of Elizabeth Cullinan (who has fantasied going out "into the world" to find oneself and then returning home, mellowed, to a church that "would always be there") and Wilfrid Sheed (whose Bert Flax is not "allowed to have doubts" because his faith is "a byword, a company image"). While recognizing the disarray of the Catholic church as a model of general institutional breakdown, of "the world's crisis of authority," and tracing parallel agonies in church and civilization, he did not share the pessimism and anger of those outsiders and latecomers, like Malcolm Muggeridge, who sought in the church a sort of surrogate immutability. As a Catholic "victim of type-casting," previously consigned to "believing for the unbelievers' sake," he was thankful for an end to "the pretense," to "those sweet religious lies." He was unfazed by the collapse of our oldest institutions because he believed that "a purified faith can be reborn out of the ruins." "The best things in the church, as in a nation, or in individuals, are hidden. . . . It is time to join the underground."

In a thus-far unique diversion into what Graham Greene would call an "entertainment" and what Wills characterizes as "a Stevensonian adventure and a lark," Wills wrote, to mixed notices, the unconventional, cerebral espionage thriller *At Button's* (Andrews and McMeel, 1979). His reexamination of America's founding documents in his "American Political Enlightenment" series for Doubleday will "illuminate that process [of national invention] for years to come," as Edmund S. Morgan observed in his review in the *New York Review of Books* (August 7, 1978) of the first book in the series, *Inventing America: Jefferson's Declaration of Independence* (1978). In his historical detective work, including word-by-word textual explication in the light of the time the words were written, Wills makes clear that the source of America's character as expressed by Thomas Jefferson in his original draft of the Declaration of Independence has been obfuscated, by the Continental Congress' dilution of the statement and by historians and politicians down the years who developed the myth that the Declaration was inspired by John Locke's idea of society as an aggregation of individuals. As Wills pointed out, the chief influences on Jefferson were in reality the concepts of sociability of such Scottish Enlightenment philosophers "of the moral sense" as Francis Hutcheson and David Hume.

The second book in the "American Political Enlightenment" series was *Explaining America: The Federalist* (Doubleday, 1981), in which Wills traced the debt to Hume and the Scottish Enlightenment of James Madison and Alexander Hamilton in their eighty-five *Federalist* papers urging ratification of the Constitution. The *Federalist* defended the Constitution with a theory of government, he pointed out, but the Constitution itself is not theoretical, but practical. Whether it reflects any single theory is the proposed subject of the next book in the series; the planned fourth and final book is "Judging America: The Supreme Court."

In his irreverent, all-out assault on the Kennedy mystique, *The Kennedy Imprisonment: A Meditation on Power* (Atlantic-Little Brown, 1982), Wills depicted assassinated President John F. Kennedy, his assassinated brother, Senator Robert F. Kennedy, and his surviving brother, Senator Edward M. (Ted) Kennedy, as the victims of a self-crippling conception of power bearing "no ideology but achievement" imbued in them by their father, Joseph P. Kennedy. Wills saw that legacy operative not only in President Kennedy's machismo in his intimate life but, more dangerously, in the politics of "Camelot"—which was "not so much an Imperial Presidency as an Appearances Presidency," in which personal charisma delegitimized traditional and legal authority. Kennedy was a President who "did not so much elevate the office as cripple those who held it after him. . . . Inheriting a delegitimated set of procedures, they were compelled to go outside the procedures too—further delegitimating the office they held." Burke Wilkinson in the *Christian Science Monitor* (April 21, 1982) described *The Kennedy Imprisonment* as "gossipy, trivial, flawed, and outrageous . . . and never for a moment dull." In his review in the *New York Review of Books* (April 15, 1982), John Gregory Dunne resorted to metaphor: "There are no new facts about the Kennedys, only new attitudes, a literature that, like the automobile industry, puts new bodies on old chassis. First there were those gas guzzlers, the Sorenson and the Schlesinger. . . . *The Kennedy Imprisonment* becomes just another oddity in the graveyard of Kennedyana, another model, like the Sorenson and the Schlesinger, future historians can scavenge for parts."

Wills taught again at Johns Hopkins for several years in the 1970's before assuming his present post at Northwestern University. In addition to the books he has written, he edited *Roman Culture: Weapons and the Man* (Braziller, 1966) and *Values Americans Live By* (Arno, 1974), and he was represented in Daniel Callihan's anthology *Generation of the Third Eye* (Sheed, 1965). He writes a newspaper column, "The Outrider," nationally syndicated by the Universal Press Syndicate.

Garry Wills is heavyset, with reddish-brown hair, a ready grin, a resonant voice, and a mild manner. At home, he seldom wears shoes, preferring to pad about in white-stockinged feet. He loves opera, follows pro football, and in his reading prefers "occasional" books inspired by discrete historical events to generalized nonfiction. As for the gathering of the raw material for his own works in politics, he has said, "I don't hang around politicians. I hang around libraries." Contrary to a common assumption, and in spite of constant doubts of one kind or another, he has never lapsed in his practice of the Catholic faith.

Wills lives in Chicago with the former Natalie Cavallo, whom he married in 1959. The Wills' have three children, John, Garry, and Lydia, all of whom are in college. Wills's wife, a pacifist, helped to change his mind on capital punishment, which he used to favor. He is also now an advocate of unilateral disarmament, as he explained to Linda Witt of *People* (April 5, 1982): "What's more conservative than wanting to conserve the world?"

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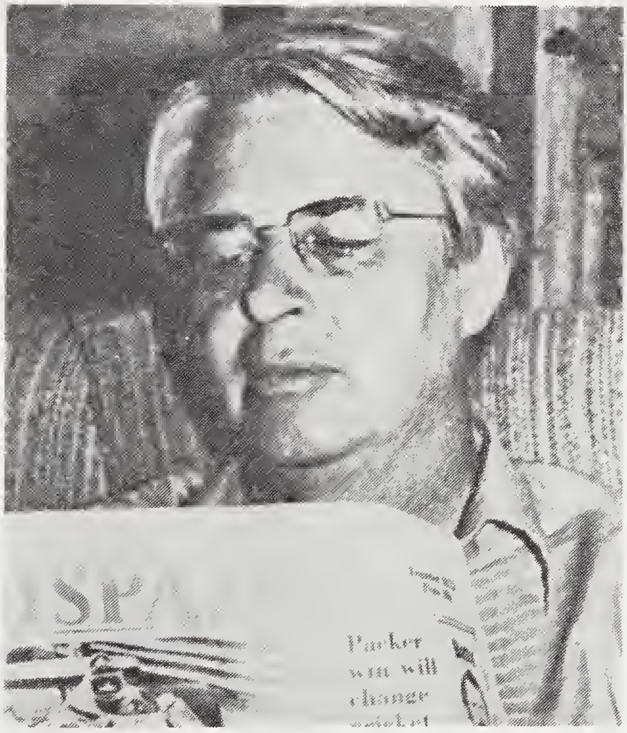

Woods, Donald

Dec. 15, 1933- South African journalist; social activist. Address: b. c/o Atheneum Publishers, 597 5th Ave., New York City, N.Y. 10017

The South African journalist Donald Woods made international headlines in December 1977, when he fled his native country in a dramatic escape from a five-year "banning" imposed upon him by the Afrikaner Nationalist government. The crusading editor of the East London *Daily Dispatch* and a widely read syndicated columnist, Woods was long recognized in his country as a relentless foe of apartheid, the official policy of racial segregation. Since leaving South Africa, Woods has informed millions on every continent about his country's injustice through the mass media and his two books: *Biko* (1978), a biography of Stephen Biko, who headed the Black Consciousness Movement until his death in prison in 1977; and *Asking for Trouble* (1981), a candid, provocative autobiography that traces his own gradual radicalization. Still a loyal South African, Woods, who now lives in England, has nevertheless called repeatedly for international sanctions against his country, for legal procedures against its political leaders, and for an end to apartheid.

Donald Woods is a fifth-generation South African, descended, on his father's side, from an early nineteenth-century settler who had come from Cornwall, England. He was born on December 15, 1933 in Elliotdale, a small town in the southeastern Transkei Territory, the third child of Walter John and Edna (Lawlor) Woods. His mother, whose ancestry was Irish, brought up her children in her Roman Catholic faith. Woods has a sister, Joan (Mrs. Jim Inglis), and a brother, Harland. Like his maternal grandfather, his father was a white trader, assigned a sector of tribal reserve where he exchanged such basic goods as tools, farm implements, blankets, and medicines with tribesmen for hides, wool, grain, and tobacco. Woods grew up near the Indian Ocean at Hobeni, in what he described in his autobiography as "a lovely, sunny region of green hills and valleys, rivers, forests, and beaches." The only white child among thousands of Bonvana tribesmen, regarded as the most primitive people in the nation's remotest area, Woods spoke their language, the Xhosa, as naturally as English. Unlike other white boys, therefore, he had "two distinctly separate childhoods."

As a boy, Woods, in his own words, "regarded blacks as inferior and easily accepted the general white attitude that color and race were the determinants of the chasms in cultures." He inherited his family's conservative political allegiance to the predominantly English United party of Prime Minister Jan Smuts, who shared a belief with Dutch opposition Afrikaner Nationalists that some 5,000,00 whites should rule over 20,000,000 blacks but unlike most Afrikaners staunchly supported the Allied cause in World War II. Woods attended parochial boarding school beyond his home territory and received his preparatory education at the Holy Cross Convent School in Umtata, seventy miles from Hobeni. At eleven he transferred to the De La Salle College in the seaport city of East London, and in 1946 he entered secondary school at Christian Brothers College in Kimberly. In his free time he studied piano, read voraciously, and excelled as a cricketer.

When in 1952 Woods went to study law at the University of Cape Town, he was still virtually untouched by political concerns and by the increasingly harsh apartheid laws passed by the Afrikaner Nationalist government that had assumed power in 1948. In *Asking for Trouble* Woods described his five years of law study—three at the University of Cape Town and two as a law clerk in Elliotdale—as "a period of inner turmoil." Uncertain about his vocation, Woods also underwent major adjustments in his thinking as his "confident bigotry" was challenged from various quarters. One law professor, Harold Levy, was dismayed by his views on white superiority. His studies made him aware of historical principles of legal equity that contradicted ideas of white South African justice. Formerly passive blacks, organized by the moderate African National Congress, were becoming more defiant. And when Woods met his first visiting black American student, his manner of speaking led him to conclude that culture is a factor of environment, not of race and color. Those views were reinforced in his mind by his extensive reading of works by figures like Abraham Lincoln and the British abolitionist William Wilberforce, as well as courageous new voices of South African protest such as those of the writers Alan Paton and Nadine Gordimer.

In the early 1950's, spurred by parliamentary debates he had heard in Cape Town, Woods decided that the "great obscene lie" of apartheid should be fought by political action. He first joined ranks with the United party, which represented the principal opposition to the Afrikaner government. In 1953 he left it for the newly formed Federal party, which espoused a nonracial franchise and a federal structure of government resembling that of the United States. At the time, Woods still opposed immediate black majority rule but favored the franchise for those who met certain educational and economic qualifications and the removal of "all unfair obstacles" that prevented blacks from taking part in the political process.

During his clerkship in Elliotdale, Woods became a Federal party organizer for the Transkei and wrote articles about federalism for the East London *Daily Dispatch*, the major opposition newspaper of the region. In 1957 Woods was asked by leaders of both the United and Federal parties to run for Parliament in an East London by-election. Choosing to run on the Federal ticket, he drew concentrated fire from spokesmen for the powerful United party for shattering "white unity." Polling only 728 votes, Woods lost the election by over 6,000.

Although that experience ended Woods's political ambitions, his vocation had meanwhile taken another turn when he accepted a position as a cub reporter that had been offered by Vernon Barber, veteran editor of the *Daily Dispatch*. Woods took the job, as he later recalled, "because the idea of journalism excited me, and because the practice of law was boring me beyond further endurance. . . . To become a journalist on an anti-government newspaper in South Africa in 1957 was to begin an experience that promised to be anything but dull."

For a year Woods studied the fundamentals of journalism, first as a junior reporter and then as a junior subeditor on the *Dispatch*. In June 1958 he and a journalist friend set out for England, hoping to widen their experience on London's hallowed Fleet Street. Woods worked briefly for a local West London weekly before landing a job as a subeditor at the *Western Mail* in Cardiff, Wales. After resigning the Cardiff post to travel by van through Western Europe, Woods returned to Fleet Street, this time finding two jobs, as a reporter for the London *Daily Herald* and as assistant editor of a trade journal. As his planned two years overseas neared their end, Woods negotiated a *Herald* assignment to compare South African apartheid with segregation in the American South. He sailed for New York City, with Little Rock, Arkansas as his final destination, where Governor Orval Faubus was offering diehard resistance to integration. Woods concluded in his report that although in South Africa racism was more entrenched, in the American South it often took on more crude and violent manifestations. On completing that assignment, Woods worked briefly for the Toronto *Daily Star*, writing several articles on South Africa. He returned to the East London *Daily Dispatch* just after the so-called "Sharpeville massacre" of March 1960, when white policemen fired on black demonstrators who were protesting against restrictive pass laws. The incident resulted in the killing of scores of blacks and the wounding of many more.

By the 1961 Parliamentary sessions in Cape Town, which Woods covered for the *Dispatch*, the regime of Prime Minister H. F. Verwoerd, who had taken office in 1958, had on the books more than twenty stringent laws governing the press, with penalties varying from suspension of publication to personal bannings or jail sentences imposed on offending journalists. Supported by the *Dispatch*'s long tradition of independence, Woods demonstrated his acumen as a leader writer, columnist, and political correspondent. Among his most challenging assignments was one in South West Africa—later known as Namibia—on the eve of a United Nations Commission inspection there in 1961 to determine the territory's future. He arranged interviews with Chiefs Clemens Kapuuo and Hosea Kotako, black leaders of the underground South West Africa People's Organization (SWAPO), which was fighting for independence against South African administration. Woods also initiated the first of a series of exclusive interviews with Balthazar Johannes Vorster, Verwoerd's Minister of Justice and Police, who later became Prime Minister.

Woods's advancement on the staff of the *Daily Dispatch* was spectacularly rapid. At the beginning of 1963 he was appointed deputy editor. After becoming editor and a member of the board of directors in early 1965, he embarked immediately on a more forceful editorial condemnation of apartheid and a radical reorganization of the staff. Woods was one of the first editors in South Africa to recruit black journalists, and he regularly featured articles about the black community. In time, half of the *Dispatch* journalists were nonwhites, and the paper carried weekly supplements of black news, printed half in English, half in Xhosa. Despite the fact that East London was one of the most conservative white communities in South Africa, the paper flourished under Woods's editorship, gaining more advertisers and readers among the black population than it lost among the white. With the help of his law training, Woods managed to circumvent governmental restrictions against the *Dispatch* and defended himself against attacks by agencies such as the state-controlled South African Broadcasting Corporation, which charged the *Dispatch* with fomenting unrest.

During Verwoerd's regime the *Dispatch* was increasingly pressured by government officials looking for violations of laws. When Verwoerd was assassinated in 1966 by a white South African, his successor, Vorster, promised Woods even harsher measures if the *Dispatch* continued to "betray South Africa." Talks between Prime Minister Vorster and Woods were generally cordial, but at times heated. Explaining during one interview why he kept talking to Woods while refusing to see less outspoken English-language editors, Vorster said, "It's because I like to know what the real enemy is thinking."

By 1977, when Vorster's government finally moved against Woods, Afrikaner Nationalist governments had for almost three decades imposed oppressive apartheid prohibitions on blacks regarding voting, labor conditions, social and sexual relations, travel, public accommodation, and hundreds of other matters. Moreover, the Afrikaner "homelands" policy, which divided the nation into nine autonomous regions based on black ethnic subgroups, militated against black unity without depriving the white-dominated economy of needed black labor. Resistance to such measures was met with increasingly severe retaliation directed by James I. Kruger, Minister of Justice, and General Mike Geldenhuys, head of the Security Police. Imprisonment without trial was introduced, the number of "bannings" multiplied, and periodic crackdowns were launched against individuals and organizations opposing official racial policies.

"When I took over the editorship of the *Dispatch*," Woods wrote in *Biko*, "I prayed for three years of immunity from arrest, detention, or banning. I was to have twelve." Week after week throughout those years, Woods attacked the government in the *Dispatch* and in a nationally syndicated column that ran in six newspapers. Wherever possible, he tried to use certain aspects of the system to his own advantage. For example, under the "law of defamation" he filed suits against Cabinet members, government officials, and poison-pen letter writers and won twenty of them. He also tried to make his influence felt in local and national politics, and he helped to enhance South Africa's international standing through his partly successful efforts to eliminate racial segregation in cricket, rugby, and tournament chess.

Although he was vehemently opposed to the Afrikaner government and its apartheid policies, Woods considered himself a moderate liberal until 1973, when he first met Stephen Biko. As honorary vice-president of the National Union of South African Students (NUSAS), a liberal body of English-speaking students, Woods had attacked Biko for what he considered the retrogressively racist policies of the South African Students Organization (SASO), the all-black movement that Biko headed after it split from NUSAS. To clear up what he considered Woods's misunderstanding of SASO's purposes, Biko arranged a meeting in King William's Town, where he lived under a government banning.

Woods found Biko an impressive young man of vigor, courage, and imagination, "the personification of an immense new force at the forefront of black politics in South Africa." The two became close friends despite Biko's conviction that black South Africans should invest no hope in white liberals. Woods assigned a black columnist to cover Biko's Black Consciousness movement for the *Dispatch* and tried to convince government officials that since such organizations as the Black African Congress were outlawed, they should negotiate with new leaders like Biko rather than persecute them.

It was largely because of his close association with Stephen Biko that Woods became internationally known. In 1975, after Biko's offices at King William's Town were broken into, Woods pressed legal charges against the policemen he believed to be responsible. When he refused to name his informant in court, he was sentenced to six months imprisonment, suspended only after he filed an immediate appeal. On August 18, 1977 Biko was jailed for the fourth time by security police and reportedly subjected to hours of interrogation, torture, and beatings, which were believed to have resulted in his death on September 12, at the age of thirty. Amid conflicting accounts of circumstances surrounding his death, some 10,000 blacks staged a protest rally at Biko's funeral. In his writings, and at many public meetings, Woods led an outcry against the atrocity, demanding a public inquest and refuting Justice Minister Kruger's suggestion that Biko died of self-starvation.

Woods was among the fifty persons arrested or placed under ban on October 19, 1977 when Minister Kruger carried out a sweeping crackdown against opponents to the government, closing two black newspapers, outlawing eighteen civil rights organizations, and jailing black leaders, among them Percy Qoboza, editor of the Johannesburg *World*. A protest by the United States State Department under President Jimmy Carter was met by Prime Minister Vorster's reply: "We are not governed from overseas." Under the conditions of his five-year ban, Woods was forbidden to write or to speak publicly, to be with more than one person—other than members of his family—at a time, to travel, or to engage in any "common social purpose." He was banned from the *Dispatch* offices and was required to report weekly to the police. Within ten days of his house arrest, Woods secretly began to write his biography of Biko, aided by research undertaken by his wife. Originally he had planned to publish it abroad anonymously, but as threats against his family made life in South Africa increasingly precarious, he realized that he would have to leave the country before the book could be published.

In December 1977 two small T-shirts picturing Biko arrived in the mail, apparently a present to Woods's children from a friend. As was later revealed, the package seemed to have been intercepted by security police, who treated the shirts with a mace-like chemical that scorched Woods's five-year old daughter, Mary, when she put one of them on, fortunately with no lasting effects. That act of harassment, coming on the heels of the sweeping victory of Vorster's Nationalists in the November parliamentary elections, clinched the family's determination to escape South Africa as soon as possible.

Disguised as a priest, Woods fled South Africa on December 29, 1977 with the help of friends and went overland to the black independent nation of Lesotho, where he was joined by his wife and children. The family then flew to Botswana, from there to Zambia, and finally to London where, to protect those who helped him, Woods told the reporters a false escape story. Soon thereafter he launched an international antiapartheid campaign, traveling many thousands of miles and addressing an estimated 3,000,000 people. Invited as the first private citizen to speak before the United Nations Security Council, on January 26, 1978 he called for "positive, constructive, and nonviolent" action against apartheid by the world body, including economic sanctions, ostracism of the Pretoria regime, and a register of international criminals that would include the "arch-culprits" who perpetrate apartheid in South Africa. In 1978 Woods also testified before a United States Congressional subcommittee and met with Secretary of State Cyrus Vance, Vice-President Walter F. Mondale, and President Jimmy Carter, urging them to set a timetable for an end of apartheid, with effective sanctions if it should not be met. Later that year, Woods served at Harvard University as a Nieman Fellow in journalism, which represents one of that profession's greatest achievements. Donald Woods's honors also include an Overseas Press Club Award.

In his articles and his two books, Woods has tried to counteract the propaganda from Africa intended to convince the world that race relations there improved after Prime Minister P. W. Botha succeeded Vorster in September 1978. Written in haste and under harrowing conditions, the book *Biko* (Paddington Press, 1978) was applauded both as "an annotated sourcebook" on his friend's life and as a "devastating indictment of the South African government." *Asking for Trouble; The Autobiography of a Banned Journalist* (Gollancz, 1980; Atheneum, 1981), an engaging, good-humored account of Woods's life, is in addition a searing exposé of South African injustice. After reading it, the South African novelist Nadine Gordimer concluded: "There has never been a book like this one. Woods has laid his life on the line for what he believes—without a trace of self-righteousness." In the fall of 1981 Woods was working with the American film producer Carl Foreman in preparing a motion picture version of *Asking for Trouble*.

Donald Woods was married in 1963 at the Roman Catholic cathedral in Umtata to Wendy Bruce, a librarian, whom he has described as his front-runner "in the race away from rigid conservatism." The couple has five children—Jane, Dillon, Duncan, Gavin, and Mary—who live in what they regard as temporary exile in England. Woods is a tall, bespectacled, distinguished looking man with graying hair, whose gadfly role seems at odds with his outgoing personality and his patience in trying to understand his opponents. He is a gifted amateur pianist and composer, an avid golfer, and an international tournament chess player who once carried Soviet grand master Viktor Korchnoi to a draw in Switzerland. A family man and a committed Christian, Woods is governed by the belief that "Man must be persuaded to get on with other men, regardless of race or color."

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Woods, Donald. Biko (1978), Asking
for Trouble (1981)

Yankelovich, Daniel (yank-ə-lō´vich)

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Of the major market and opinion research organizations in the United States, only Yankelovich, Skelly and White, Inc., has concerned itself primarily with the measurement and analysis of the shifting trends in American social and cultural values. Dissatisfied with standard polling techniques, Daniel Yankelovich, who founded the firm in 1958, used his training in psychology and philosophy to devise his innovative methods for gathering information about changing attitudes and for explaining the effects of those changes on consumer behavior, business practices, and government policy, among other things. He is the author of a number of scholarly books and articles, most recently *New Rules: Searching for Fulfillment in a World Turned Upside Down*, which was a 1981 selection of the Book-of-the-Month Club.

Daniel Yankelovich was born in Boston, Massachusetts on December 29, 1924, the only son of Frederick Yankelovich, a Russian immigrant, and Sadie (Mostow) Yankelovich. A real estate salesman forced to turn to house painting during the Depression, Frederick Yankelovich struggled to raise his family alone following the death of his wife in the early 1930's. Because he felt that engineering was the route to respectability and financial security, Frederick Yankelovich hoped his son would adopt a career in that field, but Daniel Yankelovich was, as he put it, "fantastically ill-equipped" for that kind of work.

Instead, Yankelovich attended Harvard University, where he studied philosophy and social relations. He left after his freshman year, in 1943, to serve in the United States Army. Returning to Harvard in 1946, he completed the requirements for his B.A. degree and graduated, *magna cum laude* and Phi Beta Kappa, in 1948. Awarded a Rantoul fellowship in clinical psychology, he stayed on at Harvard for two more years. During that time, he was a graduate assistant to I. A. Richards, the British literary critic, whose work both "excited and interested" him, as he told Joseph Deitch in an interview for the *Wilson Library Bulletin* (November 1981). After receiving his M.A. degree in 1950, he enrolled in the doctoral program at the Sorbonne in Paris, France. His two years there were a "revelation," he explained to Deitch, because he encountered "a totally different way of thinking about philosophy."

Upon his return to the United States in 1952, Yankelovich began working for Nowland & Co. in Connecticut. Over the next six years, he rose through the ranks to the position of vice-president and director of research. In 1958 he established his own marketing research firm, Daniel Yankelovich, Inc., in New York City. "I know it [the name of the firm] sounds alien, but I figured any business I got would have to be on merit with a name like that," he said years later, as quoted in *Newsday* (November 14, 1970).

Yankelovich's independent operation was an immediate success. In July 1959, just a few months after he had set up shop, *Printers' Ink*, a national advertising industry publication, devoted a full page to an analysis of his foreign trade survey. Prompted by the opening, in 1959, of the St. Lawrence Seaway, which made it possible for foreign countries to ship merchandise to the central United States at a lower cost, and the reciprocal trade exhibitions mounted by the Soviet Union and the United States in, respectively, New York City and Moscow, Yankelovich questioned about 300 American consumers in four geographical areas about imported products. He found that the "old American protectionist attitudes" were "shifting rapidly in the direction of free trade." Over 60 percent of those interviewed believed that increased foreign competition would not only provide bargains for American consumers, but also spur innovative advances in American manufactured goods. Although a large majority thought that an improvement in international trade reduced the likelihood of another world war, most stopped short of endorsing totally unrestricted foreign trade. Fully two thirds wanted the United States to be "selective" in its choice of trading partners, and nearly four out of five respondents suggested limiting imports from the Soviet Union. Still, Yankelovich concluded that there was "an unprecedented opportunity for foreign producers to build up greater consumer acceptance for their goods" in the United States.

Riding high on the waves of favorable publicity that accompanied the publication of the widely discussed foreign trade survey, Yankelovich's agency prospered. By the mid-1960's the company was conducting market research studies for such top manufacturing corporations as Dow Chemical, International Latex, and Carter Products, Inc. To test marketing strategy under controlled conditions, Yankelovich founded, in 1963, the Communications Research Clinic, Inc. in Upper Montclair, New Jersey, where he experimented with new techniques for measuring the effectiveness of television advertising campaigns, among other things. After viewing television commercials, volunteers from local women's organizations were given money and asked to go shopping in a mock "supermarket." They could either purchase the products advertised or keep the money. The women were then questioned about their choices. "This arrangement not only gives us sales patterns, but also the rationale behind the purchases," Yankelovich reported in a speech at the Harvard Club in New York City on January 23, 1964. One of the first successful methods for measuring quantitatively the impact of a particular advertisement, Yankelovich's new technique had the added advantage of speed. "This type of clinical experimentation can often achieve the results in two to three weeks that would otherwise take a few months in a test-marketing program," he said at the Harvard Club. The Communications Research Clinic also evaluated the effectiveness of radio commercial print advertisements, and product packaging.

In August 1969 Daniel Yankelovich, Inc., entered into an agreement with Leasco Data Processing Equipment, a computer leasing corporation. Under the terms of the contract, Leasco acquired the Yankelovich enterprise in a share exchange dependent upon its earnings through 1974. Daniel Yankelovich, Inc., continued to function as an autonomous entity, and by 1970 it was one of the four largest market and opinion research firms in the country. Among its clients were CBS, the *New York Times*, *Fortune* magazine, AT&T, General Electric, IBM, Proctor & Gamble, RCA, Volkswagen of America, and the United States government. In recognition of the contributions of executive vice-presidents Florence Skelly and Arthur White, Daniel Yankelovich, Inc., became Yankelovich, Skelly and White, Inc., in 1974.

Long interested in the impact of a rapidly changing social environment on business, Yankelovich expanded his operations in the late 1960's to include in-depth analyses of social and cultural trends. From 1967 to 1973 Yankelovich devoted much of his time and energy to a series of studies of American youth. The results of his first survey were published in *Fortune* magazine in January 1968, and the findings of a second study served as the basis for a CBS-TV news special, *Generations Apart*, which was broadcast in 1969. Three years later, Simon & Schuster released *Changing Values on Campus: Political and Personal Attitudes of Today's College Students*, his analysis of the revolution in values among eighteen- to twenty-five-year-olds in the late 1960's, and in 1975 the Drug Abuse Council published his survey of young-adult drug use as *Students and Drugs*.

His *The New Morality: A Profile of American Youth in the 70's* (McGraw-Hill, 1974) revealed an emerging conservative trend in American youth due, at least in part, to the end of United States involvement in the Vietnam war and the end of compulsory military conscription. By the early 1970's Yankelovich found, among other things, that women's liberation had replaced criticism of the establishment as the focus for student activism and that the New Left, which had been a significant force on American campuses in the late 1960's had declined in numbers to such an extent that it had become a "negligible factor."

In their reviews of *The New Morality*, a few lay critics complained that while Yankelovich's descriptions of changing trends were "invaluable," his analyses sometimes amounted to little more than a "statistical summation." Among his colleagues, Yankelovich is respected for his professional ethics and his carefully planned, well-documented surveys, but he has occasionally been criticized for working too fast. "My only criticism of Yankelovich is that he doesn't have time to theorize thoroughly about the results of his research," Allen H. Barton, the director of applied social research at Columbia University once said, as quoted in *Newsday* (November 14, 1970). He went on to commend Yankelovich for being one of the few social scientists to research "common clichés such as the 'generation gap' and actually analyze what they are made of." According to Robert Best, a vice-president of the Opinion Research Corporation in Princeton, New Jersey, Yankelovich is, above all, "an innovator who has demonstrated the importance of social research in corporate decision-making."

After conducting a two-year study, Yankelovich reported, in 1971, that only 29 percent of the American public believed that business was fulfilling its social responsibilities and more than two-thirds of those questioned thought that more government regulation of business practices was necessary. "We live in an era when consumer wants soon become consumer rights . . . ," he told Frank W. Corrigan of *Newsday* (November 22, 1971). "Increasingly, business' response to social questions is not optional but a matter of tough government legislation and enforcement. What's happened is that the country's mandate to business has been altered." Yankelovich went on to predict that "because of this, the 1970's will witness the most turbulent and far-reaching change in the history of the American corporation." To regain public favor, he recommended that corporations focus on such areas of public concern as pollution control, worker safety, job enrichment, and consumer protection.

Unlike some of his competitors, notably the George Gallup and Louis Harris polling organizations, Yankelovich has not stressed political polling. Nevertheless, he has proved to be an accurate prognosticator. In the 1972 Presidential contest between the Republican incumbent, Richard Nixon, and Senator George S. McGovern, the Democratic candidate, Yankelovich forecast not only the Nixon victory, but also "the possibility of a little landslide." (Nixon received 520 electoral votes to McGovern's seventeen.) Shortly before the 1976 national election, he ventured to suggest that most of Jimmy Carter's early thirty-point lead in the polls over President Gerald R. Ford would dissipate because Carter, the relatively unknown Democratic standard-bearer, had failed to establish in the voters' minds an image of the kind of President he would be. (Carter narrowly defeated Ford, taking just slightly more than 51 percent of the popular vote.) An astute analyst of political trends, Yankelovich, who had just completed a survey of the public's attitude toward California's controversial Proposition 13, which mandated lower property tax rates, concluded as early as 1978 that tax policy could be the "first major issue of the 1980 campaign." Ronald Reagan's wholehearted endorsement of the comprehensive Kemp-Roth federal tax-cut package fulfilled Yankelovich's prophecy.

Throughout his career, Daniel Yankelovich has maintained a deep commitment to public service. In 1975 Yankelovich and Cyrus R. Vance, who later became President Jimmy Carter's Secretary of State, established the Public Agenda Foundation, a nonpartisan, nonprofit organization set up to encourage public participation in the formulation of national policy. Yankelovich serves as president of the foundation, which has, in recent years, issued publications on economic growth, South Africa, inflation and unemployment, moral leadership in government, and American foreign policy and the national interest, among other things.

Troubled by the "shallow measures of opinion," to use his words, on such critical foreign policy issues as the deteriorating political situations in El Salvador and in Poland, Yankelovich and his associates recently devised new techniques for gauging attitudes on issues of international importance. "The problem is that public views on foreign policy are not very firm, nor are they on other questions," he said in the *Wilson Library Bulletin* interview. "It is difficult to tell the difference between a really firm opinion and one that might change overnight but meantime has got on the record." The new methods have been specifically designed "to get more thoughtful and durable opinions."

Fascinated by the relationship between philosophy and psychology since his graduate school days at Harvard, Yankelovich explored the subject in depth in his book *Ego and Instinct* (Random House, 1970), which he wrote with William Barrett, a professor of philosophy at New York University. The authors' thesis is that psychoanalysts and philosophers must cooperate on the development of a "world view" appropriate to modern man in order to help him "overcome the neurosis of his crisis of identity." Yankelovich took his analysis of modern man's failure to find a successful philosophy of life a step further in *New Rules: Searching for Self-Fulfillment in a World Turned Upside Down* (Random House, 1981). Based on the results of countless polls and "life-history" interviews, the book documents the decline of the self-indulgent, introspective "me-first" philosophy that flourished in the late 1960's and early 1970's. Arguing that the financial crunch precipitated by the Arab oil embargo in 1973 had "pulled people up short and made them less self-oriented," he maintains that the "ethic of self-fulfillment" is being gradually replaced by an "ethic of commitment" combining the positive strengths of the self-fulfillment movement with traditional American values. As he wrote in *New Rules*, this new ethic could help Americans "do what no other society has yet done: create a civilization that is economically viable, politically stable, sociologically integrated, and also open to the full promise of individual life; in other words, what seekers of self-fulfillment want."

New Rules created considerable discussion and controversy among Yankelovich's colleagues. Amitai Etzioni, the director of the Center for Policy Research, Inc., and Daniel Bell, the sociologist, were among those who enthusiastically endorsed the book. Bell went so far as to compare *New Rules* favorably with the seminal works of such eminent sociologists as Robert Lynd, David Riesman, and Erik Erikson. But in the *New York Review of Books* (December 3, 1981) Christopher Lasch, a stern critic of the cult of narcissism, took exception to Yankelovich's hopeful conclusions, which he claimed were "unsupported by evidence" and rested "entirely on wishful thinking." Some lay reviewers, among them Christopher Lehmann-Haupt of the New York *Times* and John F. Stacks of *Time* magazine, shared Lasch's reservations, and Yankelovich himself recognized the dangers of overoptimism. "We've laid on ourselves an immense task, because we want to have the freedom of choice and we want economic well-being at the same time," he told Rogers Worthington of the Chicago *Tribune* (July 23, 1981). "Bringing it together under today's world conditions is really the neatest trick of the week."

Yankelovich often contributes to scholarly journals, and he is a member of the editorial board of the quarterly *Social Research*. He was a lecturer in psychiatry at Tufts University's medical school, from 1967 to 1977, and a visiting professor of psychology on the graduate faculty of the New School for Social Research, from 1973 to 1976. From 1968 to 1977 he was connected with the graduate psychology department at New York University first as an adjunct professor, then as a research professor of psychology. His business affiliations include memberships on the boards of directors of the Reliance Insurance Company, the Meredith Corporation, and Sunmark Companies, among other firms. He also serves as a special adviser to Ziff-Davis Books.

By all accounts, Daniel Yankelovich is a compulsive worker who, in his rare moments of relaxation, reads, swims, or plays tennis. He and his wife, the former Hasmeig Kaboolian, have one daughter, Nicole, who is a student at Brown University. They share an apartment on Manhattan's Upper East Side and a summer home on Cape Cod. Yankelovich is a director of the Work in America Institute, Common Cause, and the Institute for World Order and a member of the Council on Foreign Relations and the Economic Forum of the Conference Board.

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Yourcenar, Marguerite (yo͝or-sə-när′)

June 8, 1903- Writer. Address: b. c/o Farrar, Straus & Giroux, Inc., 19 Union Sq. West, New York City, N.Y. 10003; h. "Petite Plaisance," Northeast Harbor, Me. 04662

Since Cardinal Richelieu's founding of the Académie Française, or French Academy, in 1635, only one woman has been admitted to the ranks of "The Immortals." France's first *académicienne* is the author, translator, and classicist Marguerite Yourcenar, who writes in French, lives in Maine, and holds both French and American citizenships. When Madame Yourcenar joined the French Academy in March 1980, she was known in the United States primarily for her beautifully wrought historical novels of penetrating psychological analysis, *Memoirs of Hadrian* and *The Abyss*, which evoke a past that illuminates the present. Because a large part of her work has not been translated into English, American readers cannot yet share with her French admirers a full appreciation of her extraordinary range in literary genre, erudition, and philosophic interests.

Marguerite Yourcenar was born on June 8, 1903, the only child of a French father, Michel de Crayencour, and a Belgian mother, the former Fernande de Cartier de Marchienne. Her birthplace "happened," she has said, to be Brussels, Belgium. While directly disclosing little about herself, she has narrated at length her family history, largely through portraits of her aristocratic Flemish-speaking forebears, in *Souvenirs pieux* (Pious Memories, Gallimard,

1974) and *Archives du Nord* (Archives of the North, Gallimard, 1977), the first two volumes of her projected three-volume autobiography.

The first volume deals with Marguerite Yourcenar's maternal lineage and with her mother herself, who died when the daughter was only ten days old. In the second book she focuses on her father's family, his ancestral home in northern France, and on his youthful romantic adventures. A cultivated, humanistic bon vivant, Michel de Crayencour reared his daughter at Mont Noir in French Flanders and accustomed her to a world of privilege during summer sojourns in Paris and in the south of France. He also supervised her education, which she acquired entirely at home through a governess and tutors, and read aloud with her in several languages. When she was eight years old, she read Racine's *Phèdre* and a few years later began reading Latin and Greek. English was another language with which she became familiar in childhood.

During World War I Marguerite Yourcenar spent a year in England, to which she had sailed with her father on his yacht in advance of the German invasion of France. They returned not to Mont Noir, which had become a base of operations for the British High Command and a target of German bombardment, but to homes in Paris and eventually the Riviera. After the war, as before, they spent much time traveling, to Switzerland, Belgium, Holland, and Italy.

Since the age of fourteen Marguerite Yourcenar had been writing verse, with the encouragement of her father, who helped her to work out a pen name that is a near anagram of Crayencour. Yourcenar assured her of the privacy she has always desired and made salient the letter "Y," which appealed to her because of its tree shape. Her first book, *La Jardin des chimères* (The Garden of the Chimeras), for which her father arranged private publication in 1921, was a dramatic adaptation in verse of the Icarus legend, forecasting her preoccupation with classical themes. In her first-person sketch for *World Authors: 1950-1970* (1975) she credited it with having "the virtue of childish simplicity" and described the book of verse that followed in 1922, *Les Dieux ne sont pas morts* (The Gods are Not Dead), as being "feebly imitative of poets in vogue at the time whose techniques I was seriously studying."

Referring to her first published work, Marguerite Yourcenar has also observed, as quoted in *Time* (February 16, 1981), "A young musician plays scales in his room and only bores his family. A beginning writer, on the other hand, sometimes has the misfortune of getting into print." Some of her early literary efforts, however, including a dialogue involving Hadrian, were, she has said, "wisely" discarded. When she was twenty-four years old, her father died. Wealthy and free to live wherever she chose, she continued to study classical culture and to travel regularly from Paris to other countries in Europe and to the eastern Mediterranean.

In the late 1920's Marguerite Yourcenar began to contribute poems and essays to literary periodicals and in 1929 attracted favorable critical attention with her first novel, *Alexis ou la traité du vain combat* (Alexis or Treatise on Useless Combat). Less well received, her second novel, *La nouvelle Eurydice* (The New Eurydice; Grasset, 1931), is nevertheless notable for an "austere" and "delicate" style that ignored contemporary literary taste and for having the distinction among her novels of containing descriptive scenes of her childhood —the family farm in Flanders, places in Paris and Provence.

After completing an essay on ancient Greece's celebrated lyric poet, *Pindare* (Grasset, 1932), Marguerite Yourcenar turned to present-day political issues in *Denier du rêve* (Coin of Dreams), which was first published by Grasset in 1934. It was revised and expanded in a 1959 edition, and was translated into English in 1982 as *A Coin in Nine Hands (Farrar)*. Set in Italy in 1933, the novel centers on an attempts to assassinate Mussolini and, as the author pointed out, discloses "the hollow reality hidden behind the bloated façade of fascism." In "Mirrors and Masks in Marguerite Yourcenar's *Denier du rêve*" *(Papers on Language & Literature,* Summer 1981) Edith R. and C. Frederick Farrell Jr. called attention to the story's concern with "the human problems of each man's intrinsic loneliness, his search for understanding from another human being, the struggle against oppression or limitations and the search for a truth beyond daily existence."

One of the literary forms that Marguerite Yourcenar explored while establishing her reputation during the pre-World War II period was the prose poem. *Feux* (1936; *Fires, Farrar,* 1981) is a personal, fanciful, and sometimes modernized retelling of familiar stories of imaginary or real characters, all of ancient Greece, except for Mary Magdalene, and all plagued by the agony of absolute love. In a preface, written in 1975, to the recent edition the author calls her book "the product of a love crisis." That crisis ties together her lyrical narratives through cryptic fragments from a private diary or love journal. Intensity and complexity of passion justify, or rather require, what she acknowledges to be "the almost excessive expressionism" of her prose poems, with their baroque metaphors.

In contrast, *Le Coup de grâce* (Gallimard, 1939; *Coup de Grâce*, Farrar, 1957) "is among the purest examples extant of the classically unified *récit*, all understated lucidity, ease, and tragic force," as Stephen Koch described it in the New York *Times Book Review* (October 4, 1981). During the intervening years between *Fires* and that short novel, Marguerite Yourcenar had been occupied with the retelling of another group of stories, this time of the Near East and Far East, *Nouvelles Orientals* (Oriental Stories; Gallimard, 1938), and with an essay *Les Songes et les sorts* (Dreams and Spells;

Grasset, 1938). As she recalled in *World Authors*, she wrote *Coup de Grâce* in Italy in 1938 "almost at a single 'sitting' (of some weeks' duration!), after having heard the actual story from a friend some short time before."

The ambience of her startling story is a bleak and isolated anti-Bolshevik Baltic outpost during the Russian Revolution. Her narrator, a Prussian officer, rejects the love of another resistance fighter, a woman whose brother he secretly prefers. In revenge the sister defects to the Bolsheviks and when captured choses him to be her executioner. Some critics place *Coup de Grâce* among Marguerite Yourcenar's major works. If it has been underrated by American reviewers, the reason perhaps lies in the fact that its English translation followed by only four years that of *Memoirs of Hadrian*, which was regarded as a more substantial accomplishment.

About the time of the outbreak of World War II in 1939, Marguerite Yourcenar was beginning a lecture tour of the United States, and with the German occupation of France, she grew reluctant to return home. Probably one factor in her decision to remain in the United States and to become a naturalized citizen in 1947 was her close friendship with the American Grace Frick, a former teacher at Barnard College whom she had met in Paris in the late 1930's. Having run out of money, in 1942 she took a part-time position as teacher of French literature and the history of art at Sarah Lawrence College in Bronxville, New York, to which she commuted from her home in Hartford, Connecticut.

Also to earn a living, Marguerite Yourcenar, having earlier tackled the stylistic difficulties of Virginia Woolf in a French translation of *The Waves*, accepted a commission for a translation of Henry James's *What Maisie Knew* that was published in 1947. For her own enjoyment she translated into French many Negro spirituals, some of which she heard when she was in the South during her first visit to the United States in 1937. Her translations, however, appeared in anthology form only many years later, with the publication in 1964 of *Fleuve profond, sombre rivière* (Deep, Dark River; Gallimard). She has also translated into French the poems of Cavafy from modern Greek in *Preséntation critique de Constantin Cavafy* (Critical Presentation of Constantine Cavafy; Gallimard, 1958), and a selection of classical Greek poems in *La Couronne et la lyre* (The Crown and the Lyre; Gallimard, 1979). In an interview with Maggie Lewis for the *Christian Science Monitor* (September 2, 1980) Madame Yourcenar explained her objective as a translator: "I try to give an idea, an emotion, as close as I can to what the author wanted to be felt by the reader. Even if we have to use another form, to reach the French reader by another channel, [I] still try to give his emotions, to give his feelings."

During her decade of teaching Marguerite Yourcenar often spent her evenings at the library of Hartford's art museum, the Wadsworth Athenaeum. It was at the invitation of its director, Chick Austin, who rented a summer apartment in Maine, that she and Grace Frick first visited, in 1942, the state that was to become their home. After later vacationing for several summers in Northeast Harbor on Mount Desert Island, in 1950 they bought a small clapboard house there that they named "Petite Plaisance."

At that time, on a leave of absence from teaching, Marguerite Yourcenar was completing work on her masterpiece, *Mémoires d'Hadrien* (Plon, 1951; *Memoirs of Hadrian*, Farrar, 1954), which she has described as "a psychological novel and meditation on history." In a remarkable epilogue, "Reflections on the Composition of *Memoirs of Hadrian*," written for a 1974 edition of the book, she told of her many years of struggle to define the character of the Roman Emperor Hadrian—an achievement that could come only with her own full maturity—of her pursuit of the appropriate literary device to portray a "very great" and "almost wise" man, of continuous research, and of renewing her efforts after having repeatedly abandoned her project in despair.

By late 1948, inspired by the recovery of fragments of a manuscript that she had left in Europe during the war, Marguerite Yourcenar knew that her novel would take the form of a letter written by Hadrian to his adopted grandson, Marcus Aurelius. She recalled in "Reflections" that on a train trip to New Mexico she worked feverishly and unceasingly for days and nights on her fresh start and covered long passages "at a single impulsion"—an account that may be misleading, since she owes her lucid, immaculate style in large measure to the laborious reworking and rewriting of her material. Through Hadrian's ruminations on his life and impending death, his love for the beautiful youth Antonius, his devotion to Greek culture, and his statesmanship as Emperor, she re-creates both the entire man and the Roman Empire of the second century.

Memoirs of Hadrian enhanced Marguerite Yourcenar's already imposing stature in France, where it was awarded the Prix Fémina-Vacaresco and a prize from the French Academy. The English translation of the book, on which she collaborated with Grace Frick, introduced her to American readers and won unqualified praise from many critics and reviewers, including the classical scholar Moses Hadas. Discussing the creative process in her "Reflections," Marguerite Yourcenar wrote of "absorption in that *sympathetic magic* which operates when one transports oneself, in thought, into another's body and soul." Yet, for several critics the detachment and self-effacement that the author eventually reached were among the clearly distinctive merits of *Memoirs of Hadrian*.

Having demonstrated in her work on Hadrian that "one can contract the distance between centuries at will," Madame Yourcenar again bridged the gap of time in an historical novel of the sixteenth century set in northern Europe, *L'Oeuvre au noir* (The Work in Black; Gallimard, 1968; *The Abyss*, Farrar, 1976). As she had with Hadrian, she lived for a long time with her protagonist Zeno, ever since the mid-1920's, when she explored several ideas for a projected novel, fragments of which she published as short stories in *La Mort conduit l'attelage* (Death Drives the Team, 1934). Zeno is a former seminarian who seeks for knowledge in medicine, alchemy, botany, engineering, metallurgy, and philosophy—or, as Paul Bresnick described him in *Newsday* (August 1, 1976), "a Renaissance man lurking in the lingering shadows of the Dark Ages."

Although critics agreed in their admiration for the authenticity of background details in *The Abyss*, which often evoke a grim, Hieronymus Bosch-like atmosphere, not all of them found Zeno a convincing character. To some he seemed a composite of several leading intellectuals of the era rather than, as Hadrian had been, a fully rounded-out human being. In his comments for the *Saturday Review* (June 12, 1976), however, Stephen Koch was impressed by a similarity between the two men: "As an artist and thinker—for Yourcenar's novels must be regarded as simultaneously art, scholarship, and profound philosophical meditation—Marguerite Yourcenar writes squarely in defense of the very highest standards and traditions of that enlightened humanism which Hadrian promulgated for an empire and to the agonized rebirth of which Zeno dies a martyr."

The Abyss was the last of Marguerite Yourcenar's novels to be translated by Grace Frick, who died in 1979. She had also translated *Coup de Grâce*, as well as *Memoirs of Hadrian*. Dori Katz collaborated with the author on the more recent translations of *Fires* and *A Coin in Nine Hands*. The first of Marguerite Yourcenar's plays to be published in an English translation is *La petite sirène*, a retelling of a Hans Christian Andersen story, which with the title of *The Little Mermaid* appeared in 1982 in the *Performing Arts Journal*. Her plays were published in France in 1971 in two volumes, *Théâtre I* and *Théâtre II*. Among her other books that have not yet been translated into English are a collection of poems *Les charités d'Alcippe* (The Alms of Alcippe; 1956) and the essays *Sous bénéfice d'inventaire* (With Reservations; 1962) and *Mishima ou la vision du vide* (Mishima or the Vision of Emptiness; 1981). The latter is a sympathetic analysis of the work of the modern Japanese novelist Yukio Mishima, who committed suicide in 1970.

When the French writer and editor Jean d'Ormesson nominated Marguerite Yourcenar for membership in the forty-man French Academy, his proposal met with fervent opposition from some of the literary elite, but on March 6, 1980 she was elected by 20 votes to 12 on the first ballot. She had earlier agreed to accept membership, but said that she would not wear the traditional gold-embroidered uniform or carry a sword at her reception, which took place on January 22, 1981. France has honored Madame Yourcenar with other tributes, including the Prix Combat (1963), Prix Fémina (1968) for *L'Oeuvre au noir*, Grand Prix National des Lettres from the French Ministry of Culture, and the decoration of officer of the Legion of Honor, Order of Merit. She is also an officer of Belgium's Order Leopold and a member of the Académie Belgie de Langue et Littérature Française. Among her American awards are honorary Litt.D. degrees from Smith, Bowdoin, and Colby colleges. In 1982 she was elected to the American Academy and Institute of Arts and Letters.

Interviewing Madame Yourcenar in Maine, Maggie Lewis observed for the *Christian Science Monitor*, "She wears her short hair tucked tidily behind her ears, and her face—and remarks—are punctuated by bushy Gallic eyebrows that keep hopping up in intrigue and wonder. . . . Her fluty, French-accented voice rises and falls gracefully, and even when she makes pointed social criticism, there's a giggle hidden in it." When she is home she enjoys the companionship of her cocker spaniel Zoë and Mount Desert Island's birds, trees, and ocean. But travel is also very important to her. In a review in the *Guardian* (December 7, 1980) of *Les Yeux ouverts* (With Open Eyes) a collection of Matthieu Galey's interviews with Marguerite Yourcenar, Jacqueline Piatier wrote, "She feels she is linked to everything, to the past as well as the present, to human beings but also to animals, landscapes, buildings." A supporter of ecological causes, she maintains that the foremost present-day concern should be the preservation of the natural environment.

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OBITUARIES

ACE, GOODMAN Jan. 15, 1899-Mar. 25, 1982 Humor writer; former radio performer; with his wife, Jane Ace, costarred in the weekly radio domestic comedy noted for its use of malapropisms, *Easy Aces* (1928-45), which he scripted and produced; wrote humor for several major television stars, including Milton Berle, Perry Como, and Sid Caesar; died in New York City. See *Current Biography* (May) 1948.

Obituary

N Y Times p28 Mr 27 '82

ADAIR, FRANK E(ARL) Apr. 9, 1887-Dec. 31, 1981 Surgeon; in 1920 joined New York's Memorial Hospital for Cancer and Allied Diseases, where he specialized in mammary diseases, particularly cancer, and helped to establish the breast cancer service; took part in the later 1930's in the development of the modern building for Memorial Hospital that became the clinical section of the Sloan-Kettering Institute for Cancer Research; performed over 17,000 operations; was professor of surgery at Cornell University's Medical School (1934-55) and former president of the American Cancer Society; died in Bedford, New York. See *Current Biography* (May) 1946.

Obituary

N Y Times D p19 Ja 5 '82

ALBERTSON, JACK June 16, 1910(?)-Nov. 25, 1981 Actor; began fifty-year career in show business as vaudeville song-and-dance man and as straight man with such comedians as Phil Silvers, Jimmy Durante, and Bert Lahr; won Tony award for performance in Broadway production of *The Subject Was Roses* (1964) and Oscar for same role in its film version (1968); received Tony nomination for Broadway's *The Sunshine Boys* (1972); won Emmy award for guest appearance in television's *Cher* show (1975) and another for popular situation comedy *Chico and the Man* (1976), in which he costarred with the late Freddie Prinze; died at his Hollywood, California home. See *Current Biography* (March) 1976.

Obituary

N Y Times D p14 N 26 '81

ARMOUR, NORMAN Oct. 4, 1887-Sept. 27, 1982 United States diplomat; as a career foreign service officer (1915-45), served as minister or ambassador to a dozen countries, including Haiti, where he arranged for withdrawal of United States Marines in 1930's; assistant secretary of state for political affairs (1947-49); joined with other retired diplomats in 1954 in protesting Senator Joseph R. McCarthy's attacks on the foreign service; died in New York City. See *Current Biography* (April) 1945.

Obituary

N Y Times D p26 S 29 '82

ASHBROOK, JOHN M(ILAN) Sept. 21, 1928-Apr. 24, 1982 United States Representative from Ohio's Seventeenth Congressional District (since 1961); a staunchly conservative Republican and supporter of President Ronald Reagan; served as ranking minority member of the House Committee on Education and Labor; ran unsuccessfully against Richard Nixon in some of the Presidential primary elections of 1972; became a candidate for the United States Senate in 1982; died in Newark, Ohio. See *Current Biography* (October) 1973.

Obituary

N Y Times p44 Ap 25 '82

BACKMAN, JULES May 3, 1910-Mar. 25, 1982 Economist; educator; taught at New York University's School of Commerce for nearly forty-five years, since 1975 as research professor emeritus; chairman of the board of governors of Hebrew Union College, an institution of Reform Judaism that has campuses in New York and other cities (since 1976); served as consultant to government agencies and large industrial and economic research organizations; wrote or edited scores of books and magazine articles; died in Scarsdale, New York. See *Current Biography* (April) 1952.

Obituary

N Y Times p28 Mr 27 '82

BALMAIN, PIERRE (ALEXANDRE) May 18, 1914-June 29, 1982 French fashion designer; after opening his own Paris couture salon in 1945, helped to revive custom-made dress industry with his "New Look," usually credited to Christian Dior; created simple tailored suits, as well as elaborate ball gowns favored by royalty and film stars, and also produced perfumes; in 1951, opened New York City branch, featuring ready-to-wear adaptations of couture styles; died at American Hospital in Paris. See *Current Biography* (July) 1954.

Obituary

N Y Times D p23 Je 30 '82

BANNING, MARGARET CULKIN Mar. 18, 1891-Jan. 4, 1982 Author; wrote some forty books, most of them novels, and hundreds of short stories, as well as articles and literary reviews for *Reader's Digest* and other magazines; in *Out in Society* (1940), *Fallen Away* (1951), *The Vine and the Olive* (1965), and other novels dealt mainly with domestic, moral, and social problems of interest to women; was active in civic and welfare work; died in Tryon, North Carolina. See *Current Biography* (May) 1940.

Obituary

N Y Times B p15 Ja 6 '82

BARR, (FRANK) STRINGFELLOW Jan. 15, 1897-Feb. 2, 1982 Educator; taught modern European history at University of Virginia (1924-36); as president in 1937 of St. John's College in Annapolis, inaugurated a revival of the traditional liberal arts course through a mandatory four-year program based on the study of some 100 classics, a curriculum similar to those at Columbia and the University of Chicago; president of the Foundation for World Government (1948-58); author of histories, biographies, and other books in the humanities; died in Alexandria, Virginia. See *Current Biography* (August) 1940.

Obituary

N Y Times B p6 F 5 '82

BEARD, CHARLES E(DMUND) Nov. 23, 1900-July 18, 1982 Airline executive; was president (1954-65) of Braniff International Airways; instituted, in mid-1950's, through-service from New York City to both coasts of South America and transformed small regional airline company into one of nation's ten largest; died in Dallas, Texas. See *Current Biography* (July) 1956.

Obituary

N Y Times D p23 Jl 20 '82

BELUSHI, JOHN Jan. 24, 1949-Mar. 5, 1982 Comedian; actor; was noted for his audacious antics and manic style of impersonation in the rock musical revue *National Lampoon's Lemmings*, which ran in New York for ten months in 1973, the NBC-TV's satirical comedy show *Saturday Night Live* (1975-79), and several films, including the farcical *National Lampoon's Animal House* (1978) and *The Blues Brothers* (1980), in which he portrayed a white blues singer; died in Hollywood, California. See *Current Biography* (January) 1980.

Obituary

N Y Times p10 Mr 6 '82

BENCHLEY, NATHANIEL (GODDARD) Nov. 13, 1915-Dec. 14, 1981 Writer; member of a noted literary family that included his father, the humorist Robert Benchley, and his son, the novelist Peter Benchley; produced some fifteen books for children and nearly as many satirical and humorous novels, among them, *The Off-Islanders* (1961; filmed as *The Russians Are Coming, The Russians Are Coming*) and *Catch a Falling Spy* (1963); also wrote short stories for the *New Yorker* and other magazines, essays, biographies, plays, and screenplays; died in Boston, Massachusetts. See *Current Biography* (September) 1953.

Obituary

N Y Times B p22 D 15 '81

BERGMAN, INGRID Aug. 29, 1915-Aug. 29, 1982 Actress; internationally renowned star of screen, stage and television in career spanning more than four decades; gifted actress and breathtaking beauty whose face captivated because it was both sensuous and demure; winner of three Academy Awards; starred in such film classics as *Intermezzo* (1939), *Casablanca* (1942), *Gaslight* (1944), *Anastasia* (1957), and *Autumn Sonata* (1978); in early 1950's was ostracized for highly publicized extramarital romance with Italian film director Roberto Rossellini; died in London, after a long battle with cancer. See *Current Biography* (September) 1965.

Obituary

N Y Times A p1 Ag 31 '82

BERNBACH, WILLIAM Aug. 13, 1911-Oct. 2, 1982 Advertising agency executive; as a copywriter in 1949 cofounded Doyle Dane Bernbach, Inc., of which he was president and later chairman until becoming chairman of the executive committee in 1976; spearheaded the creative revolution on Madison Avenue with soft-sell, provocative, and credible advertising campaigns for Volkswagen, Avis Rent a Car, Ohrbach's department store, and other important clients; helped to develop his company into the country's tenth-largest advertising agency with annual international billings of $1.5 billion; died in New York City. See *Current Biography* (March) 1967.

Obituary

N Y Times p45 O 3' 62

BETTIS, VALERIE Dec. 20, 1919-Sept. 26, 1982 Dancer; choreographer; created and performed theatrical dances for stage productions, motion pictures, and television; with *Virginia Sampler* for the Ballet Russe de Monte Carlo in 1947, became the first modern dancer to choreograph for a classical ballet company; combined dancing with singing and acting in the experimental dance-dramas *As I Lay Dying* (1949), based on William Faulkner's novel, and *A Streetcar Named Desire* (1952), based on Tennessee Williams' play; died in New York City. See *Current Biography* (May) 1953.

Obituary

N Y Times B p12 S 28 '82

BOLOTOWSKY, ILYA July 1, 1907-Nov. 21(?), 1981 Artist; educator; adherent of Piet Mondrian's nonobjective Neoplasticism; in his meticulous geometric paintings, sculptures, and drawings, tried, as he said, to realize the Platonic ideal of "timeless harmony and dynamic equilibrium"; emigrated from Soviet Union with his parents in 1923; with Burgoyne Diller and others, founded group called American Abstract Artists; for many years, supported his art by teaching at the University of Wyoming and elsewhere; also wrote plays and short stories and made experimental, surrealistic films as well as art documentaries; was found dead on November 22, 1981 in an elevator shaft in building where he lived on Manhattan's Lower East Side. See *Current Biography* (April) 1975.

N Y Times B p17 N 24 '81

Obituary

BOYER, KEN(TON LLOYD) May 30, 1931-Sept. 7, 1982 Baseball player and manager; during fifteen years in major leagues, compiled .287 batting average, was named to National League all-star team seven times, and won five gold glove awards for fielding ability; as star third baseman of St. Louis Cardinals (1955-65), helped his team to win 1964 World Series against New York Yankees and was named the National League's most valuable player of the season; played with New York Mets (1966) and then with Chicago White Sox and Los Angeles Dodgers; served as manager of St. Louis Cardinals (1978-80); died in St. Louis nursing home, of lung cancer. See *Current Biography* (March) 1966.

Obituary

N Y Times B p6 S 8 '82

BUTLER OF SAFFRON WALDEN, RICHARD AUSTEN BUTLER, BARON Dec. 9, 1902-Mar. 9, 1982 British statesman; Member of Parliament from Saffron Walden (1929-65); revitalized the Conservative party after World War II and later served as its chairman (1959-61); held many ministerial posts, including first Minister of Education (1944-45), Chancellor of the Exchequer (1951-55), and Secretary of State for Foreign Affairs (1963-64); narrowly missed the Prime Ministership in 1957 and 1963; master of Trinity College, Cambridge (1965-78); died in Great Yeldham, Essex, England. See *Current Biography* (September) 1964.

Obituary

N Y Times B p5 Mr 10 '82

CANHAM, ERWIN D(AIN) Feb. 13, 1904-Jan. 3, 1982 Former editor; in 1925 as a reporter began a fifty-four-year association with the *Christian Science Monitor*, on which he held the posts, among others, of managing editor (1941-44), editor (1945-64), editor in chief (1964-74), and editor emeritus (1974-79); was active in various business, education, foreign policy, and other public affairs organizations; served as United States Resident Commissioner of the Northern Marianas Islands (1975-78); died in Agana, Guam. See *Current Biography* (January) 1960.

Obituary

N Y Times B p10 Ja 4 '82

CARMICHAEL, HOAGY Nov. 22, 1899-Dec. 27, 1981 Songwriter; composed about fifty hit songs, many of a dreamy character; as a fledgling lawyer in the late 1920's wrote his biggest seller, "Stardust," which was not recorded until 1930; organized his own bands, for which he composed and arranged music; wrote for films and the Broadway theatre; appeared in *To Have and Have Not* (1945), *Canyon Passage* (1946), among other films, and on radio and TV; compositions included "Georgia on My Mind," "Lazy Bones," and "I Get Along Without You Very Well"; died in Rancho Mirage, California. See *Current Biography* (May) 1941.

Obituary

N Y Times D p17 D 29 '81

CASE, CLIFFORD P(HILIP) Apr. 16, 1904- Mar. 5, 1982 Former United States Senator from New Jersey; a liberal-moderate Republican who sponsored social legislation, supported prolabor and civil rights bills, and advocated a bipartisan foreign policy during eight years in the House of Representatives (1945-53) and twenty-four years in the Senate (1955-79); president of the Fund for the Republic, an organization to protect freedom of thought and speech in the United States (1953-54); died in Washington, D.C. See *Current Biography* (March) 1955.

Obituary

N Y Times p36 Mr 7 '82

CHASE, MARY (COYLE) Feb. 25, 1907-Oct. 23, 1981 Playwright; began career as newspaper reporter, with *Rocky Mountain News*; wrote, among other plays, 1944-45 Pulitzer Prize-winning *Harvey*, fey comedy about amiable inebriate Elwood P. Dowd and his pooka drinking companion, an invisible giant talking rabbit; later wrote screenplays for *Harvey* and another of her plays, *Bernadine*; died in Denver, Colorado. See *Current Biography* (October) 1945.

Obituary

N Y Times D p18 O 23 '81

CHEEVER, JOHN May 21, 1912-June 18, 1982 Writer; was widely acclaimed as modern American master of short fiction; chronicled the sadnesses, failures, and frustrations of upper-middle-class WASP's, inhabitants of New York City area; was the author of five novels, including *Bullet Park* (1969) and *Falconer* (1977), and over 100 short stories; as the "Chekhov of suburbia," drew his tales from "small terrors" of everyday life—indebtedness, lost promotions, casual adultery, alcoholism; was noted for visual, often poetic effect of his prose; beginning in 1935, was frequent contributor to the *New Yorker;* recipient of many honors and awards, including Pulitzer Prize in 1979, following publication of his *Collected Stories;* died of cancer at his home in Ossining, New York. See *Current Biography* (September) 1975.

Obituary

N Y Times A p1+ Je 19 '82

CHUIKOV, VASILI (IVANOVITCH) Feb. 12, 1900-Mar. 18, 1982 Marshal of the Army of the Soviet Union; fought in the Red army during the Russian Revolution (1918-21); as commander of the 62d Army in World War II, successfully defended Stalingrad against Hitler's army (1942), a battle that marked the turning point in the war on the Eastern Front; Supreme Commander of Land Forces (1960-64); Head of Civil Defense (1964-72); member of the Central Committee of the Communist party (since 1961). See *Current Biography* (May) 1943.

Obituary

N Y Times p25 Mr 20 '82

CODY, JOHN PATRICK CARDINAL Dec. 24, 1907-Apr. 25, 1982 Roman Catholic Archbishop of Chicago; highly effective administrator and fund-raiser; began career on staff of Vatican Secretariat of State; was prelate in St. Louis and Kansas City-St. Joseph before appointment as archbishop of New Orleans in 1961; attracted national attention by his swift racial integration of parochial schools in New Orleans; in Chicago, beginning in 1965, antagonized many rank-and-file clergy by alleged stubborn refusal to democratize archdiocesan decision-making in keeping with Vatican Council II reforms; was subject of allegations of improper diversion of church funds that were reported to United States attorney's office in 1981; died in Chicago, Illinois. See *Current Biography* (November) 1965.

Obituary

N Y Times B p15 Ap 26 '82

COLEMAN, LONNIE (WILLIAM) Aug. 2, 1920-Aug. 13, 1982 Author; won critical acclaim for his epic family novel *Beulah Land* (1973); also wrote novels *Escape the Thunder* (1944), *Time Moving West* (1948), *Clara* (1952), *Ship's Company* (1955), and *Mark* (1981), among others, as well as Broadway plays, including *Jolly's Progress* (1959) and *A Place for Polly* (1970), and script for motion picture *Hot Spell* (1958); associate editor of *Ladies' Home Journal* (1947-50) and *Collier's* (1951, 1953-55); died in Savannah, Georgia. See *Current Biography* (Yearbook) 1958.

Obituary

N Y Times D p11 Ag 16 '82

CONLEY, EUGENE Mar. 12, 1908-Dec. 18, 1981 Singer; first performed on national radio in 1939 and later made his lyric tenor voice widely familiar to listeners of NBC's *Magic Key*, CBS's *Golden Treasury of Song*, Mutual's *Operatic Review*, and other radio shows, while singing also with opera companies in New York and other American cities; made his European debut in 1947 in *La Bohème* at the Paris Opéra Comique and his Metropolitan Opera debut in 1950 in *Faust;* artist-in-residence at North Texas State University; died in Denton, Texas. See *Current Biography* (July) 1954.

Obituary

N Y Times D p11 D 21 '81

COOK, DONALD C(LARENCE) Apr. 14, 1909-Dec. 16, 1981 Former United States government offical; lawyer; businessman; held several posts from 1935 to 1945 in the Securities and Exchange Commission, particularly in the public utilities division, as well as staff positions in other agencies and in Congress before being appointed SEC member in 1949 and its chairman in 1952; joined the American Electric Power Company, the largest privately owned utility in the country, in 1953 and served as president from 1962 to 1972 and as chairman from 1971 to 1976; later became a general partner of Lazard Frères & Company, a New York City investment banking firm; died in New York City. See *Current Biography* (May) 1952.

Obituary

N Y Times D p23 D 17 '81

CORCORAN, THOMAS GARDINER Dec. 29, 1900-Dec. 6, 1981 Lawyer who practised corporation law with a Wall Street firm before becoming President Herbert Hoover's counsel to the Reconstruction Finance Corporation in 1932; and during the Administration of President Franklin D. Roosevelt he helped to draft the Securities Act of 1933, the Securities Exchange Act of 1934, the Fair Labor Standards Act of 1938, and other New Deal legislation; exerted behind-the-scenes influence on Presidential decisions while serving as special counsel to the RFC from 1934 to 1941, when he returned to law practice; died in Washington, D.C. See *Current Biography* (March) 1940.

Obituary

N Y Times D p18 D 7 '81

CRISLER, HERBERT ORIN Jan. 12, 1899-Aug. 19, 1982 Former football coach; popularly known as "Fritz"; was among college football's most innovative coaches; as head coach at University of Minnesota (1930-32), Princeton (1932-38), and University of Michigan (1939-48), turned losing teams into winners; in 1945 devised "platoon" system, in which separate offensive and defensive units are deployed; after record-breaking 1947 Michigan Wolverines team went undefeated and crushed Southern California in Rose Bowl, was named "Coach of the Year"; after resigning as coach, continued to serve as Michigan's athletic director until retirement in 1968; died in Ann Arbor, Michigan. See *Current Biography* (February) 1948.

Obituary

N Y Times p28 Ag 21 '82

CURZON, CLIFFORD May 18, 1907-Sept. 1, 1982 British pianist; considered one of great keyboard artists of his time; made London debut at sixteen and became full professor at Royal Academy of Music at nineteen; made American debut at New York City's Town Hall in 1939; included more than fifty concertos in his repertory, which ranged from early classical to contemporary music; won special acclaim for interpretations of works of Schubert, Schumann, Beethoven, and Mozart; was knighted by Queen Elizabeth II in 1977; died in London. See *Current Biography* (May) 1950.

Obituary

N Y Times p15 S 4 '82

DANIELS, JONATHAN (WORTH) Apr. 26, 1902-Nov. 6, 1981 Journalist; author; government official; succeeded his famous father, Josephus, as editor of family-owned Raleigh (North Carolina) *News and Observer* in 1933; joined Administration of President Franklin D. Roosevelt in 1942; served successively as assistant director of Office of Civil Defense, Presidential administrative assistant, and Presidential secretary; again took leave from *News and Observer* to help President Harry S. Truman to campaign in 1948; wrote, among other books, several historical works, including *The End of Innocence* (1945), in which he disclosed, in passing, President Roosevelt's love affair with Lucy Page Mercer, and *The Time Between the Wars* (1966), in which he gave more details about the affair; died on Hilton Head Island, South Carolina. See *Current Biography* (April) 1942.

Obituary

N Y Times p31 N 7 '81

DANNAY, FREDERIC Oct. 20, 1905-Sept. 3, 1982 Writer; in collaboration with his cousin, the late Manfred B. Lee, wrote thirty-five mystery novels under pseudonym of Ellery Queen, the popular detective hero of the series, beginning with *The Roman Hat Mystery* (1929), with which they had won a *McClure's* magazine writing contest, and ending with *A Fine and Private Place* (1971); corecipient of five Edgar Allan Poe awards; also wrote other novels, as well as short stories, literary criticism, and history; editor of *Ellery Queen's Mystery Magazine* (from 1941); died in White Plains, New York. See *Current Biography* (July) 1940.

Obituary

N Y Times p36 S 5 '82

DAVIS, JAMES C(URRAN) May 17, 1895-Dec. 28, 1981 Former Congressman; served eight terms as United States Representative from Georgia's Fifth Congressional District (1947-63); an advocate of states rights and racial segregation who, as chairman of a subcommittee investigating the District of Columbia school system, recommended the separation of black and white students; published a conservative daily newspaper, the Atlanta *Times* (1964-65); died in Atlanta, Georgia. See *Current Biography* (April) 1957.

Obituary

N Y Times D p17 D 30 '81

DAYAN, MOSHE May 20, 1915-Oct. 16, 1981 Israeli army officer and statesman; commander of Jerusalem front in war for independence (1948); as chief of General Staff of Israeli Defense Forces (1953-58) was largely responsible for victory in 1956 war with Egypt; Minister of Agriculture (1959-64); Minister of Defense (1967, 1969-74); devised strategy for Israel's triumph in 1967 war but bore criticism for initial setbacks in 1973 conflict; as Minister of Foreign Affairs (1977-79), played major role in negotiations leading to 1979 Egyptian-Israeli peace treaty; resigned because of differences with Prime Minister Menachem Begin; founded Movement for National Renewal (1981); died in Tel Aviv. See *Current Biography* (March) 1957.

Obituary

N Y Times p1+ O 17 '81

DE ROCHEMONT, RICHARD (GUERTIS) Dec. 13, 1903-Aug. 4, 1982 Film maker; journalist; general foreign manager (1934-40), managing editor (1940-43), and producer (1943-52) of March of Time newsreel program, a division of Time, Inc.; received Academy Award for 1949 documentary film about Boys Town in Italy; founder and president (1955-80) of documentary film producing company Vavin, Inc.; vice-president of J. Walter Thompson advertising agency (1953-55); died in Flemington, New Jersey. See *Current Biography* (October) 1945.

Obituary

N Y Times A p11 Ag 6 '82

DUBOS, RENÉ J(ULES) Feb. 20, 1901-Feb. 20, 1982 Microbiologist; environmentalist; educator; writer; beginning in 1927 was associated throughout most of his career with the Rockefeller University (formerly the Rockefeller Institute for Medical Research), where in the 1940's he pioneered research in commercially produced antibiotics for medical use; in shifting his interest from a bacterial to a humanistic and social environment, devoted much of his writing to problems of pollution and consequent degeneration of human life; author of some twenty books, including *So Human an Animal* (1968) and *Celebrations of Life* (1981); died in New York City. See *Current Biography* (January) 1973.

Obituary

N Y Times p32 F 21 '82

DURANT, WILL(IAM JAMES) Nov. 5, 1885-Nov. 7, 1981 Author; pioneer in making cultural history intelligible to lay readers; achieved literary fame with his best-selling *The Story of Philosophy* (1926); collaborated with his wife, Ariel, in writing a "biography of mankind," the extraordinarily popular eleven-volume *The Story of Civilization*, beginning with *Our Oriental Heritage* (1935) and including Pulitzer Prize-winning *Rousseau and Revolution* (1967); died in Los Angeles, California, thirteen days after death of his wife. See *Current Biography* (September) 1964.

Obituary

N Y Times B p23 N 10 '81

EVANS, LUTHER H(ARRIS) Oct. 13, 1902-Dec. 23, 1981 Former educator; librarian; early in career taught political science at Dartmouth, Princeton, and other universities; in 1939 joined staff of Library of Congress; while serving as Librarian of Congress (1945-53) opposed censorship of library holdings; helped to draft the Universal Copyright Convention and to organize UNESCO, of which he was director-general (1953-58); director of the international and legal collections of the Columbia University library (1962-71); died in San Antonio, Texas. See *Current Biography* (August) 1945.

Obituary

N Y Times B p6 D 24 '81

FAGG, FRED D(OW), JR. July 30, 1896-Oct. 14, 1981 Educator; lawyer; specialist in aviation law; helped codify and revise air commerce regulations, first in Illinois and later in Washington, D.C.; directed Department of Commerce's bureau of air commerce in 1937 and 1938; served as dean of faculties at Northwestern University from 1939 to 1947; was president of University of Southern California from 1947 to 1957; died in Portland, Oregon. See *Current Biography* (February) 1956.

Obituary

N Y Times p11 O 17 '81

FASSBINDER, RAINER WERNER May 31, 1946-June 10 (?), 1982 German film maker; theatre director; actor; writer; remarkably prolific artist who was celebrated as most accomplished director in German film renaissance of 1970's; was considered an innovator and touted as the German Jean-Luc Godard; an undoctrinaire leftist who viewed film as a political instrument, he castigated "bourgeois" manners and morals in such films as *The Marriage of Maria Braun* (1979); was noted for candid examinations of dynamics of power in sexual entanglements, including the homosexual; meticulously planned every detail of his productions, including editing; was found dead at his home in Munich. See *Current Biography* (May) 1977.

Obituary

N Y Times D p18 Je 11 '82

FITZGERALD, ALBERT J. 1906-May 1, 1982 Former union official; as controversial president of United Electrical, Radio, and Machine Workers of America (1941-78), spearheaded divisive fight against attempts to exclude Communists from positions of influence in unions affiliated with Congress of Industrial Organizations; dispute led to expulsion of his affiliate from C.I.O. in 1949; repeatedly denied accusations that he was a Communist; died in Boston, Massachusetts. See *Current Biography* (October) 1948.

Obituary

N Y Times D p31 My 4 '82

FITZGERALD, ED 1898-Mar. 22, 1982 Radio commentator; beginning in the early 1940's and broadcasting from home for WOR radio station, originated with his wife, Pegeen Fitzgerald, a much-imitated husband-and-wife talk program, *The Fitzgeralds*, largely spontaneous and casual in tone and wide-ranging in subject matter, with special attention to pets, people, and books; in more recent years, besides conversing with guests, accepted phone calls from listeners on the program; died in New York City. See *Current Biography* (April) 1947.

Obituary

N Y Times D p22 Mr 23 '82

FLORINSKY, MICHAEL T(IMOFEEVICH) Dec. 27, 1894-Oct. 10, 1981 Political scientist; professor emeritus of economics, Columbia University; emigrated from Soviet Union after Bolshevik Revolution; lived in New York City from 1926 until 1963, when he retired to Vevey, Switzerland; wrote many books on history and problems of European countries, especially U. S. S. R., in twentieth century, including two-volume *Russia: A History and Interpretation* (1953, 1960); died in Switzerland. See *Current Biography* (October) 1941.

Obituary

N Y Times A p28 O 14 '81

FONDA, HENRY May 16, 1905-Aug. 12, 1982 Actor; was considered embodiment of "quintessential American hero"; appeared in over 100 stage and screen roles, usually portraying down-to-earth men of integrity; starred in such Broadway stage productions as *A Farmer Takes a Wife* (1934), *Mister Roberts* (1948), *The Caine Mutiny Court Martial* (1953), and *Clarence Darrow* (1974); won acclaim for performances in such films as *Young Mr. Lincoln* (1939), *The Grapes of Wrath* (1940), *The Male Animal* (1942), *The Ox-Bow Incident* (1943), *Mister Roberts* (1955), *Twelve Angry Men* (1957), and *The Best Man* (1964); received American Film Institute's sixth Life Achievement Award (1978); won Academy Award as best actor for performance in *On Golden Pond* (1981); also appeared in television series, specials, and dramas; died in Los Angeles, California. See *Current Biography* (November) 1974.

Obituary

N Y Times p1+ Ag 13 '82

FORTAS, ABE June 19, 1910-Apr. 5, 1982 Former Associate Justice of the Supreme Court; lawyer; a champion of civil liberties and a liberal Democrat who helped shape New Deal policy and served in its agencies; in 1946 formed the Washington, D.C. law firm of Arnold, Fortas & Porter; was appointed to the Supreme Court in 1965 by President Lyndon B. Johnson; in 1969 became the first Associate Justice to resign under pressure of public criticism, which stemmed from his receiving payment from financier Louis E. Wolfson, then under federal investigation; died in Washington. See *Current Biography* (February) 1966.

Obituary

N Y Times A p1+ Ap 7 '82

FREI (MONTALVA), EDUARDO Jan. 16, 1911-Jan. 22, 1982 Former President of Chile; a democratic social reformer who opposed both Communists and conservative landowners and industrialists; founder in 1935 of the National Falange, later a component of the Christian Democratic party; when elected President in 1964 for a six-year term, became the first Christian Democratic President in the Western Hemisphere; advocated nationalization of Chile's copper industry and land distribution, goals that he only partly achieved; died in Santiago, Chile. See *Current Biography* (April) 1965.

Obituary

N Y Times p21 Ja 23 '82

GARDNER, JOHN (CHAMPLIN, JR.) July 21, 1933-Sept. 14, 1982 Writer; educator; a medieval and classical scholar who taught English literature at several universities before becoming head of the creative writing program at the State University of New York at Binghamton in 1978; in several stylistically explorative books, including the novels *Grendel* (1971) and *October Light* (1976), succeeded to a degree in meeting the dictum of his controversial *On Moral Fiction* (1978) that art should "test human values . . . to find out what best promotes human fulfillment"; died in a motorcycle accident near his home in Susquehanna, Pennsylvania. See *Current Biography* (October) 1978.

Obituary

N Y Times D p27 S 15 '82

GARROWAY, DAVE July 13, 1913-July 21, 1982 Television and radio personality; as popular host (1952-61) of the National Broadcasting Company's *Today* show, television's first morning news and entertainment program, was a pioneer in broadcast journalism; was noted for casual, easy-going style and ability to establish intimacy with viewers that enhanced his effectiveness as a self-described "communicator"; also hosted numerous radio and television series for NBC network; was found dead at his home in Swarthmore, Pennsylvania, an apparent suicide. See *Current Biography* (May) 1952.

Obituary

N Y Times D p19 Jl 22 '82

GIAUQUE, WILLIAM F(RANCIS) May 12, 1895-Mar. 29, 1982 Chemist; educator; was associated throughout entire career with the University of California at Berkeley, as student, teacher, and research director; won the 1949 Nobel Prize in Chemistry for his investigations of properties of substances at extremely low temperatures, research that had wide application in industry; died in Oakland, California. See *Current Biography* (January) 1950.

Obituary

N Y Times D p22 Ap 1 '82

GOLDMANN, NAHUM July 10, 1895-Aug. 29, 1982 Lithuanian-born Jewish organization official and Zionist leader; advocate of conciliation between Israel and its Arab neighbors and of neutralism in East-West cold war; representative of Jewish Agency for Palestine to League of Nations (1934-40); helped to persuade United States government to support creation of Israel in 1948; president of World Jewish Congress (1951-78) and of World Zionist Organization (1956-68); played major role in negotiating agreement that resulted in West German reparation payments to Israel and to individual victims of Nazism; died in Bad Reichenhall, West Germany. See *Current Biography* (May) 1957.

Obituary

N Y Times D p17 Ag 31 '82

GOMULKA, WLADYSLAW Feb. 6, 1905-Sept. 1, 1982 Polish statesman; as first secretary of Poland's Communist party (1956-70), was architect of "Polish road to Communism"; a devout Marxist-Leninist who defied both Stalin and Khrushchev, was imprisoned (1951-54) for his political independence; was swept to power on tide of popular discontent with Soviet domination and economic disarray; liberalized party rule somewhat, but supported 1968 Soviet invasion of Czechoslovakia; was toppled from power by domestic rioting and labor unrest in 1970; died in Warsaw. See *Current Biography* (January) 1957.

Obituary

N Y Times D p17 S 2 '82

GORIN, IGOR Oct. 26, 1909-Mar. 24, 1982 Russian-born baritone; composer; was well liked for his showmanship as well as musicianship during a long career in opera, radio, television, and films and on the concert stage; in 1964 made his debut at the Metropolitan Opera as the elder Germont in *La Traviata;* recorded on RCA Victor and other labels; died in Tucson, Arizona. See *Current Biography* (July) 1942.

Obituary

N Y Times p18 Ap 3 '82

GOULD, GLENN Sept. 25, 1932-Oct. 4, 1982 Canadian pianist; composer; a former child prodigy, noted for his idiosyncrasies, who spent much of his life in "esthetic isolation"; in 1950's and early 1960's, performed with major world orchestras and was first North American pianist invited to play in Soviet Union; gave up flourishing concert career in 1964 to concentrate on recording, which he considered a distinct art form, superior to live performances; was best known for his interpretations of Bach, but also made notable recordings of Sibelius, Grieg, Brahms, Beethoven, Mozart, Schoenberg, Hindemith, and others; died in Toronto, Ontario. See *Current Biography* (October) 1960.

Obituary

N Y Times A p1+ O 5 '82

GRACE, PRINCESS OF MONACO Nov. 12, 1929-Sept. 14, 1982 Former Hollywood movie star, Grace Kelly, whose enduring popularity derived from eleven films of the 1950's, including *The Country Girl,* for which she won an Oscar, and *To Catch a Thief;* after marriage to Prince Rainier III of Monaco on April 18, 1956, devoted herself to the responsibilities of a royal wife and mother and to promoting tourism in Monaco and cultural and charitable activities; was much admired for her elegant beauty, regal bearing, and dedication to quality in her work as actress and princess; died in Monte Carlo following an automobile accident. See *Current Biography* (October) 1977.

Obituary

N Y Times A p1+ S 15 '82

GRIFFIN, (SAMUEL) MARVIN Sept. 4, 1907-June 13, 1982 As Governor of Georgia (1955-63), maintained a staunchly segregationist policy; opposed United States Supreme Court's 1954 school desegregation ruling and condemned all racial integration; publisher and editor of family-owned weekly newspaper, Bainbridge (Georgia) *Post-Searchlight;* from 1935 to 1954, held various offices in state government; died in Tallahassee, Florida. See *Current Biography* (June) 1956.

Obituary

N Y Times D p11 Je 14 '82

GROSVENOR, MELVILLE BELL Nov. 26, 1901-Apr. 22, 1982 Former editor and association official; belonged to the family that headed the National Geographic Society since its founding in 1888; served as president (1957-67) and chairman of the trustees (1967-77) of the society and as editor (1956-57) and editor in chief (1967-77) of the *National Geographic* magazine, to which he contributed many articles; helped to enlarge the society's membership to over 10,000,000 making it the world's largest private educational and scientific association, modernized its magazine, and added television and film production to its activities; died in Miami, Florida. See *Current Biography* (April) 1960.

Obituary

N Y Times p11 Ap 24 '82

HALLSTEIN, WALTER Nov. 17, 1901-Mar. 29, 1982 German diplomat; lawyer; as Secretary of State for Foreign Affairs (1951-58) helped to shape West Germany's postwar foreign policy; was an advocate of European unity and a founder of the European Economic Community, of whose commission he was the first president (1958-67); president of the European Movement (1968-74); died in Stuttgart, West Germany. See *Current Biography* (October) 1953.

Obituary

N Y Times B p5 Mr 31 '82

HANDLER, PHILIP Aug. 13, 1917-Dec. 29, 1981 Biochemist; university professor; taught for thirty years, beginning in 1939, at Duke University, heading the department of biochemistry (1950-69) and conducting research on nutritional causes of disease; served as a member (1962-66) and chairman (1966-69) of the National Science Board, which supervises the activities of the National Science Foundation in Washington, D.C. in promoting research and education in the sciences, and as president of the National Academy of Science, which advises the government on science and technology. See *Current Biography* (February) 1964.

Obituary

N Y Times D p17 D 30 '81

HANDY, THOMAS T(ROY) Mar. 11, 1892-April 14, 1982 United States Army general; in World War II, was deputy chief of staff to generals George C. Marshall and Dwight D. Eisenhower; after war, was commander of all American troops in Europe except those in Austria and Trieste; following his retirement in 1954, worked for a Department of Defense consulting firm; died in San Antonio, Texas. See *Current Biography* (September) 1951.

Obituary

N Y Times p15 Ap 17 '82

HARKNESS, REBEKAH (WEST) Apr. 17, 1915-June 17, 1982 Philanthropist; patron of dance; as president and director of William Hale Harkness Foundation, sponsored construction of medical research building at New York Hospital; supported Dr. Irving S. Cooper's research on Parkinson's disease, among other projects; through her Rebekah Harkness Foundation, sponsored Robert Joffrey Ballet and Jerome Robbins' Ballets U.S.A., as well as modern and ethnic dance companies and Central Park Dance Festival; founder (1964) and president, and artistic director (1970-75) of Harkness Ballet; was also a sculptor and composer; died in New York City. See *Current Biography* (April) 1974.

Obituary

N Y Times p18 Je 19 '82

HARRAR, J(ACOB) GEORGE Dec. 2, 1906-Apr. 18, 1982 Former foundation executive; biologist; beginning in 1943 as an agricultural specialist for the philanthropic Rockefeller Foundation directed research that greatly increased productivity of food crops in underdeveloped countries; while president of the foundation (1961-72) allocated funds also to promoting equal opportunities for minority groups and to programs in environmental protection, in accordance with the foundation's goal of raising economic, hygienic and educational levels in the United States and other countries; died in Scarsdale, New York. See *Current Biography* (January) 1964.

Obituary

N Y Times D p22 Ap 20 '82

HARRISON, WALLACE K(IRKMAN) Sept. 28, 1895-Dec. 2, 1981 Architect; influential member of consortium that designed Rockefeller Center in 1930's; director of planning for United Nations headquarters (1947); director of overall design of Lincoln Center, and architect of Metropolitan Opera House (1966); also designed, among other projects, trylon and perisphere theme center of 1939 New York World's Fair, Empire State Plaza in Albany, New York, and such midtown New York City skyscrapers as Mobil, Corning Glass, Time & Life, Celanese, McGraw-Hill, and Exxon buildings; director of federal Office of Inter-American Affairs (1945-46); senior partner in firm of Harrison & Abramovitz (1945-79); died in New York City. See *Current Biography* (March) 1947.

Obituary

N Y Times p1+ D 3 '81

HAYS (LAWRENCE) BROOKS Aug. 9, 1898-Oct. 11, 1981 Former United States Representative from Arkansas; as a Southern moderate, helped fashion politically realistic compromises on volatile civil rights issues; before and after his tenure (1943-1959) in Congress, served in federal government in various capacities, including special assistant to President John F. Kennedy; was president of Southern Baptist Convention in 1957 and 1958; died in Bethesda, Maryland. See *Current Biography* (January) 1958.

Obituary

N Y Times B p27 O 13 '81

HEAD, EDITH 1899(?)-Oct. 24, 1981 Fashion designer; grand dame of Hollywood couture, with some 1,000 screen credits; created glamorous attire for such film stars as Mae West, Marlene Dietrich, Ingrid Bergman, Elizabeth Taylor, Audrey Hepburn, Marilyn Monroe, Sophia Loren, and Grace Kelly; was nominated for thirty-five Academy Awards; won Oscars for her costumes in a record eight films, including *The Heiress* (1949), *All About Eve* (1950), *A Place in the Sun* (1951), *Sabrina* (1954), and *The Sting* (1973); died in Hollywood. See *Current Biography* (May) 1945.

Obituary

N Y Times D p26 O 27 '81

HICKS, GRANVILLE Sept. 9, 1901-June 18, 1982 Writer; literary critic; a leading figure in socialist realism school of proletarian literature in 1930's; evaluated literature from Marxist viewpoint, emphasizing primacy of economic factors, in such works as *The Great Tradition* (1933) and *Figures of Transition* (1939); also wrote novels, biographies, and social criticism; broke with Communism in 1939, in opposition to Hitler-Stalin nonaggression pact and to Soviet domination of American Communist party; appeared before House Un-American Activities Committee in 1953 as "cooperative witness"; died in Franklin Park, New Jersey. See *Current Biography* (May) 1942.

Obituary

N Y Times p18 Je 19 '82

HILLENKOETTER, ROSCOE H(ENRY) May 8, 1897-June 18, 1982 United States Naval officer; government official; was first director of Central Intelligence Agency (1947-50); as Naval attaché to Vichy government of France, secretly worked with French Resistance against Nazis; during World War II, organized intelligence network in Pacific theatre; helped to establish CIA as vanguard anti-Communist espionage organization; after retirement from Navy, in 1957, with rank of vice-admiral, worked as a business executive; died in New York City. See Current *Biography* (January) 1950.

Obituary

N Y Times D p9 Je 21 '82

HOLDEN, WILLIAM Apr. 17, 1918-Nov. 12(?), 1981 Motion picture actor; with his wholesome charm, manly good looks, and straightforward performances was a consistent box-office attraction; established himself as a star in his first major role, the title part in *Golden Boy* (1939); referred to his early grown-up boy-next-door portrayals as "Smiling Jim" typecasting; was finally cast against type as psychopathic gangster in *The Dark Past* (1949); brought cynical edge to portrayal of writer-gigolo in *Sunset Boulevard* (1945) and light touch to that of intellectual reporter in *Born Yesterday* (1950); won Oscar for role as hard-bitten, heroic prisoner-of-war in *Stalag 17* (1954); accumulated more than fifty screen credits, including *Picnic* (1956), *Network* (1976), and *S.O.B.* (1981); was found dead at home in Santa Monica, California on November 16, 1981. See Current *Biography* (June) 1954.

Obituary

N Y Times B p10 N 17 '81

HOLLOWAY, STANLEY Oct. 1, 1890-Jan. 30, 1982 British actor; entertainer; first became popular with music hall audiences as a song-and-dance man and monologist; had featured roles in many stage plays and films, including *This Happy Breed* (1947) and *The Lavender Hill Mob* (1951); was best known in the United States for his portrayal of Alfred P. Doolittle in *My Fair Lady*, both on Broadway (1956-57) and on the screen (1964); starred as an English butler in his own television comedy series, *Our Man Higgins* (ABC-TV, 1962-63); died in Littlehampton, Sussex, England. See Current *Biography* (February) 1963.

Obituary

N Y Times p36 Ja 31 '82

HOPE, STANLEY C. 1893-June 18, 1982 Industrial eecuxtive; president of Esso Standard Oil Company (now a part of Exxon Corporation) from 1949 until his mandatory retirement in 1958; president (from 1958) and then board chairman of SoundScriber Corporation; later served (until 1977) as president and chairman of Struthers Thermo-Flood Corporation; chairman of Automotive Safety Foundation in 1958; President of National Association of Manufacturers in 1959; died in Houston, Texas. See Current *Biography* (May) 1959.

Obituary

N Y Times B p11 Je 23 '82

HUGHES, EMMET JOHN Dec. 26, 1920-Sept. 20, 1982 Journalist; author; headed Time-Life bureaus in Rome (1946-48) and Berlin (1949-50); articles editor for *Life* (1949-52); wrote speeches for General Dwight D. Eisenhower's 1952 and 1956 Presidential campaigns and served as White House consultant; chief foreign correspondent for Time-Life (1957-60); adviser on public policy to Rockefeller family (1960-63); columnist and editorial consultant for *Newsweek* and Washington *Post* (1963-68); professor of political science at Rutgers University (1970-82); wrote *The Ordeal of Power* (1963) and other books; died in Princeton, New Jersey. See Current *Biography* (January) 1964.

Obituary

N Y Times D p27 S 21 '82

JENSEN, JACKIE March 9, 1927-July 14, 1982 Baseball player; coach; as "clean-up" hitter for Boston Red Sox (1954-59), was the American League's Most Valuable Player in 1958; had been an All-American fullback and a baseball star at University of California in late 1940's; was plucked from minor leagues, in 1950, by New York Yankees, who hoped he would succeed Joe DiMaggio in centerfield; was traded to Washington Senators in 1952 and later to Red Sox; after second retirement from professional baseball, in 1961, worked as a college baseball coach; died in Charlottesville, Virginia, of an apparent heart attack. See Current *Biography* (June) 1959.

Obituary

N Y Times B p16 Jl 15 '82

KAISER, EDGAR F(OSBURGH) July 29, 1908-Dec. 11, 1981 Industrialist; as head of the Kaiser Industries Corporation, Kaiser Aluminum and Chemical Corporation, Kaiser Steel Corporation, and affiliated enterprises, directed the international expansion and diversification of the vast, California-based industrial empire founded by his father, Henry J. Kaiser; was noted for his unorthodox policies in labor-management relations and for such civic-minded and humanitarian achievements as his program to increase low- and moderate-income housing, for which he was awarded a Medal of Freedom in 1969; died in California. See Current *Biography* (September) 1964.

Obituary

N Y Times p54 D 13 '81

KAY, HERSHY Nov. 17, 1919-Dec. 2, 1981 Composer; arranger; began his work in the Broadway musical theatre in 1944 with his orchestration for Leonard Bernstein's *On the Town;* arranged the scores for *Candide* (1956 and 1973), *Once Upon a Mattress* (1958), *A Chorus Line* (1975), *Evita* (1978), and dozens of other stage productions, as well as film and television scores; was also a composer and arranger of ballet music, much of it for the New York City Ballet, including *Western Symphony* (1954) and *Stars and Stripes* (1958); died in Danbury, Connecticut. See *Current Biography* (March) 1962.

Obituary

N Y Times B p10 D 4 '81

KHALID, KING OF SAUDI ARABIA 1913-June 13, 1982 Ruler of Saudi desert kingdom, world's leading oil-exporting country, from 1975 to 1982; ascended to throne following assassination of his half-brother, King Faisal; was strong advocate of right of self-determination for Palestinians and insisted that Israelis withdraw from occupied territories; cautiously pursued domestic modernization policies; was generally friendly to United States and was considered a moderating force in Organization of Petroleum Exporting Countries; died of a heart attack at his summer home in Taif. See *Current Biography* (January) 1976.

Obituary

N Y Times A p1+ Je 14 '82

KIERAN, JOHN (FRANCIS) Aug. 2, 1892-Dec. 10, 1981 Writer; naturalist; was the first bylined columnist of the New York *Times*, for which he wrote "Sports of the Times" (1927-43); as "a walking encyclopedia," appeared regularly on the NBC radio (later television) panel show *Information Please*, beginning in 1938, and was editor of *Information Please Almanac*, beginning in 1947; wrote *Natural History of New York City* and other books; died in Rockport, Massachusetts. See *Current Biography* (April) 1940.

Obituary

N Y Times D p19 D 11 '81

KREBS, SIR HANS (ADOLF) Aug. 25, 1900-Nov. 22, 1981 Biochemist; German-born British citizen who won the 1953 Nobel Prize in Physiology or Medicine, jointly with Fritz Lipmann of Harvard, for his studies of intermediary metabolism, including his discovery of the citric acid cycle, by which the body converts food into energy; taught biochemistry and conducted research at Cambridge University (1933-35), the University of Sheffield (1935-45), and Oxford University (1945-67); died in Oxford. See *Current Biography* (March) 1954.

Obituary

N Y Times D p23 D 9 '81

LENYA, LOTTE Oct. 18, 1898-Nov. 27, 1981 Singer; actress; a star of the musical stage in pre-Hitler Berlin; was noted for performances in works composed by her first husband, Kurt Weill, in particular, her portrayal of Jenny in Berlin stage production (1928) and film version (1931) of *The Threepenny Opera;* immigrated to United States in 1935; after Weill's death in 1950, led revival of his works, including long-running Off-Broadway production of *The Threepenny Opera*, for which she won a Tony award (1956); also appeared in Broadway production of *Cabaret* (1966), in such films as *The Roman Spring of Mrs. Stone* (1961) and *From Russia With Love* (1964), and on a series of Weill recordings; died in New York City. See *Current Biography* (June) 1959.

Obituary

N Y Times p45 N 29 '81

LEVI, JULIAN (EDWIN) June 20, 1900-Feb. 28, 1982 Artist; teacher; semiabstract painter of carefully designed compositions reflecting moods and emotions associated with the sea; taught painting at the Art Students League in New York (from the mid-1940's); was on the faculty of the New School for Social Research as instructor (1945-66) and as director of the art workshops department (from 1960); also taught at the Pennsylvania Academy of Fine Arts (1964-77); died in New York City. See *Current Biography* (April) 1943.

Obituary

N Y Times D p23 Mr 2 '82

LITTLEJOHN, ROBERT McG(OWAN) Oct. 23, 1890-May 6, 1982 United States Army general; government official; during World War II, as Chief Quartermaster (1942-46) of U.S. armed forces for European theatre of operations, supervised supply of food, clothing, ordnance, and fuel to 2,000,000 combat troops; in 1946 retired with rank of major general; was subsequently appointed by President Truman to head War Assets Administration (1946-48), in which post he oversaw disposal of billions of dollars' worth of surplus war matériel; died in Washington, D.C. See *Current Biography* (September) 1946.

Obituary

N Y Times p20 My 8 '82

LOCKRIDGE, RICHARD Sept. 26, 1898-June 19, 1982 Writer; with his wife, Frances, created fictional detective couple "Mr. and Mrs. North" and presented their exploits in a series of popular novels (beginning in 1940), some of which were adapted for stage, screen, radio, and television; also wrote "Captain Heimrich" series of detective stories and novels, as well as drama criticism and biographies; died at his home in Tryon, North Carolina. See *Current Biography* (October) 1940.

Obituary

N Y Times D p9 Je 21 '82

LORING, EUGENE 1914-Aug. 30, 1982 Dancer; choreographer; one of originators of "American style" in ballet; was best known as choreographer of ballet *Billy the Kid* (1938); choreographed for Broadway stage and for such Hollywood films as *Funny Face* (1956) and *Silk Stockings* (1957); danced with American Ballet, Ballet Caravan, and Ballet Theatre before forming his own Dance Players in 1941; founder (1948) and director of American School of Dance in Hollywood; director (from 1965) of dance program on Irvine campus of University of California; died at Kingston, New York. See *Current Biography* (November) 1972.

Obituary

N Y Times B p5 S 1 '82

LYNDE, PAUL (EDWARD) June 13, 1926-Jan. 9, 1982 Comedian; actor; during three decades of nightclub, film, and television performing, developed and polished his well-known persona of quirky, manic fussbudget with sneering grin and smart mouth; made Broadway debut doing his "The African Hunter" monologue in *New Faces of 1952;* in early 1960's, reached crest of his stage and movie careers as harassed father in musical comedy *Bye Bye Birdie;* later, on television, starred in situation comedy *The Paul Lynde Show,* did sketch comedy on other programs, and was regular celebrity panelist on game show *The Hollywood Squares;* died at his home in Los Angeles. See *Current Biography* (November) 1972.

Obituary

N Y Times D p23 Ja 12 '82

McCABE, THOMAS B(AYARD) July 11, 1893-May 27, 1982 Corporation executive; former United States government official; as president and chief executive officer of Scott Paper Company (1927-67), oversaw company's growth from small concern to multinational giant; served as director of Federal Reserve Bank in Philadelphia (1938-48) and as chairman of Federal Reserve System's board of governors (1948-51); held several positions in federal government during World War II; as moderate Republican, helped Dwight D. Eisenhower secure 1952 Presidential nomination; died in Swarthmore, Pennsylvania. See *Current Biography* (September) 1948.

Obituary

N Y Times B p8 My 28 '82

MacLEISH, ARCHIBALD May 7, 1892-Apr. 20, 1982 Poet who combined private emotions with concern over economic and political issues; took an active part in public life and was often involved in controversy; won the Pulitzer Prize in 1932 for Conquistador, a long poem on the conquest of Mexico, in 1953 for *Collected Poems, 1917-1952,* and in 1959 for the verse drama J.B., retelling the story of Job; Librarian of Congress (1939-44); held several other wartime posts, including Assistant Secretary of State (1944-45), in which he helped plan UNESCO; Boylston Professor of Rhetoric and Oratory at Harvard (1949-62); died in Boston, Massachusetts. See *Current Biography* (November) 1959.

Obituary

N Y Times D p23 Ap 22 '82

MONK, THELONIOUS Oct. 10, 1917-Feb. 17, 1982 Pianist; composer; an influential jazz musician known for his eccentricities and a highly innovative and individual style characterized by dissonance, angularity, and experimental syncopation; one of the originators in the late 1930's of bebop, a movement from which, however, he shifted away into his own personal development; was not recognized as a major figure in jazz until the 1960's; wrote "'Round About Midnight," "Blue Monk," Epistrophy," and "Little Rootie Tootie," among other compositions; died in Englewood, New Jersey. See *Current Biography* (October) 1964.

Obituary

N Y Times D p20 F 18 '82

MORTON, THRUSTON B(ALLARD) Aug. 19, 1907-Aug. 14, 1982 Member of United States House of Representatives (1947-53) from Kentucky's Third Congressional District and of United States Senate (1957-69); leader of moderate wing of Republican Party; supported civil rights legislation and was an early opponent of United States military involvement in Vietnam; Assistant Secretary of State for Congressional Relations (1953-56); died in Louisville, Kentucky. See *Current Biography* (November) 1957.

Obituary

N Y Times p36 Ag 15 '82

MUELLER, R(EUBEN) H(ERBERT) June 2, 1897-July 6, 1982 Clergyman; a leading advocate of interfaith unity; was elected a bishop in 1954; as a member of Evangelical United Brethren Church, helped to promote its union with Methodist Church to form United Methodist Church (1968); as president of National Council of Churches of Christ (1963-66), supported racial justice, international harmony, and ecumenical aspects of Vatican Council II; headed United Methodist Church in Indiana area at time of retirement in 1972; died in Franklin, Indiana. See *Current Biography* (April) 1964.

Obituary

N Y Times D p21 Jl 7 '82

NESBITT, CATHLEEN (MARY) Nov. 24, 1888-Aug. 2, 1982 Actress; typified British "grande dame"; appeared in some 300 roles on London and New York stages; on Broadway, portrayed Julia in *The Cocktail Party* (1950), the great-aunt in *Gigi* (1951), and Mrs. Higgins in the original 1956 production and 1981 revival of *My Fair Lady;* was also noted for performances in Shakespearean roles, including that of Kate in *The Taming of the Shrew;* appeared in such films as *Separate Tables,* (1958), *An Affair to Remember* (1957), and *Family Plot* (1976) and in television series *Upstairs, Downstairs;* was created Commander of British Empire (1978); died at her London home. See *Current Biography* (November) 1956.

Obituary

N Y Times B p6 Ag 4 '82

NICHOLSON, BEN Apr. 10, 1894-Feb. 6, 1982 British artist; began career as a figurative painter of traditional English landscapes and still lifes, themes that he later abstracted in geometric compositions influenced by the Constructivists, cubists, and the Dutch "De Stijl" painters; was first much admired for all-white reliefs of "absolute forms" carved from wood panels in the 1930's. See *Current Biography* (January) 1958.

Obituary

N Y Times B p6 F 10 '82

O'BRIEN, LEO W(ILLIAM) Sept. 21, 1900-Apr. 4, 1982 Former Congressman; served seven full terms as United States Representative from New York's Thirty-second Congressional District and, after redistricting, the Thirtieth and the Twenty-ninth (1952-67); as a Democrat and key member of House Committee on Interior and Insular Affairs, shepherded legislation that granted statehood to Alaska and Hawaii; died in Albany, New York. See *Current Biography* (June) 1959.

Obituary

N Y Times D p26 Ap 5 '82

OLIVER, JAMES A(RTHUR) Jan. 1, 1914-Dec. 2, 1981 Zoologist; museum administrator; specialized in herpetology; as curator of reptiles at the Bronx Zoo in the 1950's helped to design and directed a reptile house that was regarded as the world's most beautiful; director of the New York Zoological Society (1958-59), of the American Museum of Natural History (1959-69), and of the New York Aquarium (1970-76); author of *Snakes in Fact and Fiction* (1958) and other books; died in New York City. See *Current Biography* (January) 1966.

Obituary

N Y Times B p10 D 4 '81

OLSON, HARRY F(ERDINAND) Dec. 28, 1902-Apr. 1, 1982 Acoustical engineer; as director of acoustical research for RCA Corporation, beginning in 1942, contributed many inventions to recording, broadcasting, and other fields, including velocity microphone, directional microphone, ultra-sensitive stethoscope, RCA's electronic music synthesizer, and vacuum-tube phonograph pickup that was forerunner of today's standard high-fidelity pickup; died in Princeton, New Jersey. See *Current Biography* (November) 1955.

Obituary

N Y Times p36 Ap 4 '82

ORFF, CARL July 10, 1895-Mar. 29, 1982 German composer; music educator; famed for his innovative 1937 three-part oratorio, *Carmina Burana,* whose earthy text is taken from a thirteenth-century collection of verse in Vulgar Latin, Old French, and Middle High German; wrote music characterized by folk primitivism and theatricality, among other qualities; developed a method of teaching music to children, conveying concepts through rhythm and gymnastics, that he formalized in the five-volume *Das Schulwerk* (1930-35), later translated into English as *Music for Children;* died in Munich, West Germany. See *Current Biography* (August) 1976.

Obituary

N Y Times B p5 Mr 31 '82

OVANDA CANDIA, ALFREDO Apr. 6, 1918-Jan. 24, 1982 Former President of Bolivia; army general; became commander in chief of armed forces in 1962; led military campaign against Cuban-backed leftist guerrillas in which Ernesto "Che" Guevara was killed in 1967; in military takeovers, served as co-President twice (1964, 1965-66) and President twice (1966, 1969-70); was himself ousted in military takeover in October 1970. See *Current Biography* (March) 1970.

Obituary

N Y Times B p10 Ja 26 '82

PAIGE, LEROY (ROBERT) July 7, 1906(?)-June 5, 1982 Baseball player, popularly known as "Satchel" Paige; acknowledged as one of professional baseball's greatest pitchers; noted for his fastball and assortment of curveballs, and for his control and stamina; after spending his best years, beginning in the 1920's, in the Negro leagues, began his major league career as forty-two-year-old rookie with Cleveland Indians in 1948, one year after Jackie Robinson broke color barrier in professional baseball; threw his last big-leagues pitch in 1965, when he was nearly sixty; widely regarded as a sort of folk hero; was noted for his homespun maxims; died in Kansas City, Missouri. See *Current Biography* (September) 1952.

Obituary

N Y Times B p16 Je 6 '82

PARKER, BUDDY Dec. 16, 1913-Mar. 22, 1982 Professional football coach; guided Detroit Lions to National Football League Championships in 1952 and 1953; introduced rapid-fire two-minute offense; coached Pittsburgh Steelers from 1957 to 1964; entered second career as real-estate developer in 1965; died in Kaufman, Texas. See *Current Biography* (December) 1965.

Obituary

N Y Times D p23 Mr 24 '82

PELLETIER, WILFRID June 30, 1896-Apr. 9, 1982 Canadian conductor; pianist; founded Société des Concerts Symphoniques de Montréal in 1935 and Les Festivals de Montréal in 1936; organized the Conservatoire de Montréal for the Québec government in 1942; was for many years a conductor and director of French repertory at Metropolitan Opera in New York City; also often conducted at the Ravinia and San Francisco operas; became artistic consultant to the Canadian Ministry of Culture in 1968; died in New York City. See *Current Biography* (December) 1944.

Obituary

N Y Times p28 Ap 10 '82

PELTZ, MARY ELLIS (OPDYCKE) May 4, 1896-Oct. 24, 1981 Journalist; author; lecturer; opera promoter; was first editor of *Opera News*, from 1936 to 1957; in retirement, organized archives of Metropolitan Opera Association; co-wrote *Opera Guide* (1939) and wrote *Behind the Gold Curtain* (1950), a history of the Met, among other books; died in New York City. See *Current Biography* (April) 1954.

Obituary

N Y Times D p26 O 27 '81

PRIMROSE, WILLIAM Aug. 23, 1904-May 1, 1982 Violist; widely acclaimed as greatest violist of his time; began as violinist but, beginning in 1930, helped popularize viola as virtuoso instrument; performed with London String Quartet (1930-35) and with NBC Symphony Orchestra (1937-42) in New York City; embarked on solo career in 1942; taught at Curtis Institute of Music, University of California in Los Angeles, Indiana University, Tokyo University of Fine Arts and Music, and Brigham Young University; died in Provo, Utah. See *Current Biography* (December) 1946.

Obituary

N Y Times D p31 My 4 '82

RAFFERTY, MAX(WELL LEWIS, JR.) May 7, 1917-June 13, 1982 Educator; as California State Superintendent of Public Instruction (1963-71), was a stalwart opponent of progressive educational policies of philosopher John Dewey; argued with "fire and brimstone" passion for return in schools to discipline, the "three R's," and patriotism; was defeated in 1968 general election in bid for United States Senate seat; died in car accident in Alabama. See *Current Biography* (January) 1969.

Obituary

N Y Times D p11 Je 14 '82

RAMBERT, MARIE Feb. 20, 1888-June 12, 1982 Ballet company director; teacher; was considered key figure in creation of ballet in Great Britain; as Polish-born founder (1926) of influential Ballet Rambert, she taught leading classical dancers, including Alicia Markova, and trained such eminent contemporary choreographers as Frederick Ashton and Antony Tudor; began career in 1912 as dancer with Serge Diaghilev's Ballets Russes; in 1913 helped Vaslav Nijinsky choreograph Stravinsky's *Le Sacre du Printemps;* was named Dame Commander of the British Empire in 1962; died in London. See *Current Biography* (February) 1981.

Obituary

N Y Times D p11 Je 14 '82

REXROTH, KENNETH Dec. 22, 1905-June 6, 1982 Prolific writer of poetry, plays, histories, criticism, and fiery literary and political manifestos who embodied American populist traditions; in early 1920's took part in second Chicago renaissance and later emerged as spokesman for generation of writers and rebels who scorned middle-class complacency and linked aesthetics to sociopolitical developments; elder statesman of Beat generation writers of 1950's, including Jack Kerouac and Allen Ginsberg, but eventually broke with movement; in recent years had abandoned politics for his interest in mystical forms of experience; was also noted as poetry translator and modernist painter; died in Montecito, California. See *Current Biography* (April) 1981.

Obituary

N Y Times D p26 Je 8 '82

ROA (Y GARCÍA), RAÚL Apr. 18, 1907-July 6, 1982 Former Cuban government official; lawyer; author; educator; as Minister of Foreign Affairs (1959-76) under regime of Fidel Castro, helped to strengthen ties between Cuba and the Soviet Union; also supported Cuban aid to revolutionary movements in Latin American countries; had been a Marxist but anti-Soviet intellectual in 1950's, but later favored alliance with Moscow to deter United States-backed suppression of Cuban revolution; died in Havana. See *Current Biography* (November) 1973.

Obituary

N Y Times B p16 Jl 8 '82

ROBINSON, M(AURICE) R(ICHARD) Dec. 24, 1895-Feb. 7, 1982 Publisher; editor; founded and headed Scholastic Magazine Inc., publishers of magazines and books for the young; in 1920 began publishing *Western Pennsylvania Scholastic*, which became *Senior Scholastic*, national magazine of current events, literature, and general information of special interest to high school students; later added to the Scholastic family thirty-three other magazines, including *Junior Scholastic*, a weekly for upper-elementary and junior high school students, as well as five paperback book clubs, textbooks, and other ventures, including cable television; died at his home in Pelham, New York. See *Current Biography* (December) 1956.

Obituary

N Y Times B p6 F 10 '82

ROMANO, UMBERTO Feb. 26, 1905-Sept 27, 1982 Italian-born American artist; moved from classical modern style to an abstract expressionism that continued to present human contours and expressions; was noted for his portraits, including those of Sara Delano Roosevelt, Martin Luther King Jr., Albert Einstein, and John F. Kennedy; executed murals for New York City Civil Court and other public buildings; founded Romano School of Art in East Gloucester, Massachusetts (1933) and Romano Winter School of Art in New York City (1941); headed Worcester Art Museum School (1934-40); died in New York City. See *Current Biography* (March) 1954.

Obituary

N Y Times A p26 O 1 '82

ROSEN, SAMUEL 1897-Nov. 5, 1981 Surgeon; ear specialist; professor emeritus of otolaryngology at Columbia University's College of Physicians and Surgeons; in 1952 developed "Rosen Stapes" operation for restoring hearing to many sufferers of osteosclerosis; died in Peking while leading tour of American physicans in China. See *Current Biography* (February) 1974.

Obituary

N Y Times B p6 N 6 '81

RYAN, T(UBAL) CLAUDE Jan. 3, 1898-Sept. 11, 1982 Aircraft manufacturer; during the 1920's designed the first American high-wing monoplane and established the first year-round regularly scheduled passenger airline in the country; founded the company that in three months in 1926 built, for $15,000, Charles A. Lindbergh's *Spirit of St. Louis*; provided the armed services with jet training planes in World War II and with pilotless spy planes and other military aircraft in Vietnam war; died in San Diego, California. See *Current Biography* (June) 1943.

Obituary

N Y Times A p25 S 14 '82

SCHNEIDER, ROMY Sept. 23, 1938-May 29(?), 1982 Austrian-born actress; noted for portrayals of elegant and sophisticated beauties in film career spanning almost three decades; as teenaged darling of German cinema in 1950's, played "poor little princess" in succession of light romances; shed "Shirley Templehof" image in 1961 with performance in Luchino Visconti's *Boccaccio '70;* in 1960's took up residence in France and metamorphosed into paragon of Parisian refinement and actress of solid competence; was twice awarded César (French equivalent of the Oscar); found dead of natural causes in Paris, France, less than year after accidental death of only son, which reportedly had caused deep despondency. See *Current Biography* (January) 1965.

Obituary

N Y Times p28 My 30 '82

SHEED, FRANK (JOSEPH) Mar. 20, 1897-Nov. 20, 1981 Publisher; writer; lecturer; lay theologian; with his wife, Maisie Ward, founded prestigious Roman Catholic publishing house of Sheed & Ward in London in 1926; opened New York branch of Sheed & Ward six years later; as street speaker, developed clear, down-to-earth explanations of Catholic faith; carried his lucid soapbox expository style over into such books as *Theology and Sanity* (1947) and *Society and Sanity* (1953); died in Jersey City, New Jersey. See *Current Biography* (September) 1981.

Obituary

N Y Times p19 N 21 '81

SHEHU, MEHMET Jan. 10, 1913-Dec. 17, 1981 Premier of Albania; member of the Politburo; had become regarded as the real strong man of the country, partly because of his posts as Minister of the Interior (1948-54) and Minister of Defense (1974-80); was expected to succeed Enver Hoxha as First Secretary of the Albanian Workers (Communist) party; apparently committed suicide in Albania. See *Current Biography* (February) 1958.

Obituary

N Y Times p46 D 20 '81

SHERA, JESSE H(AUK) Dec. 8, 1903-Mar. 8, 1982 Librarian; educator; author; dean emeritus of Baxter School of Information and Library Sciences at Case Western Reserve University in Cleveland; widely regarded as the preeminent sage and wit of American library profession in his time; a leading authority on documentation, classification, and history of American libraries; after filling various posts at Miami University in Oxford, Ohio, Library of Congress and Office of Strategic Services in Washington, D.C., and University of Chicago, went to Case Western Reserve as dean in

1962; in addition to books, wrote column for *Wilson Library Bulletin* for many years; died in Cleveland, Ohio. See *Current Biography* (June) 1984.

Obituary

American Libraries 13:220+ Ap '82

SMITH, RED Sept. 25, 1905-Jan. 15, 1982 Journalist; ranked among the most literate of all American sportswriters; began career in 1927 as reporter for Milwaukee *Sentinel,* then covered sports for St. Louis *Star* (1928-36), Philadelphia Record (1936-45), New York *Herald* Tribune (1945-66), New York *World Journal* Tribune (1966-67), and New York Times (1971-1982); by late 1970's his column, begun in 1945, was syndicated internationally to about 500 newspapers; awarded 1976 Pulitzer Prize for "distinguished commentary"; died in Stamford, Connecticut. See Current *Biography* (April) 1959.

Obituary

N Y Times p1+ Ja 16 '82

SOBHUZA II, KING OF SWAZILAND July 22, 1899-Aug. 21, 1982 as absolute monarch (1921-82) of Swaziland, was world's longest reigning sovereign; oversaw his small country's transition from British protectorate to political independence; was noted for ability to reconcile ancient customs with Western ways; was pragmatist who adopted policies that enhanced stability and prosperity of Swaziland in a volatile region of the world; died near Mbabane, Swaziland. See *Current Biography* (March) 1982.

Obituary

N Y Times B p8 Ag 23 '82

STODDARD, GEORGE D(INSMORE) Oct. 8, 1897-Dec. 28, 1981 Educator; child psychologist; taught psychology at the University of Iowa (1925-42); president of the University of the State of New York and Commissioner of Education (1942-46); president of the University of Illinois (1946-53); dean of the School of Education (1956-60), chancellor and executive vice-president (1960-64), and professor of education (1964-67) of New York University; attended several general conferences of UNESCO, including the first, in Paris in 1946; author of books on education and psychology; died in New York City. See *Current Biography* (July) 1946.

Obituary

N Y Times D p17 D 30 '81

STRASBERG, LEE Nov. 17, 1901-Feb. 17, 1982 Theatrical director; teacher; actor; with Harold Clurman and others founded in 1931 the Group Theater, an experimental company for which he directed on Broadway *Men in White* (1933) and other plays; at the Actors Studio taught the Stanislavsky style of acting, known as the Method, which draws on resources of the actor's psyche in portraying a character; students included Marlon Brando, Kim Stanley, and Julie Harris; appeared in *The Godfather, Part II* (1974) and other films; died in New York City. See *Current Biography* (October) 1960.

Obituary

N Y Times D p20 F 18 '82

SULLIVAN, JOHN L(AWRENCE) June 16, 1899-Aug. 8, 1982 United States government official; lawyer; proponent of strong defense policy; served as Secretary of the Navy (1947-59) in administration of President Harry S. Truman but resigned in protest over cancellation of Navy's first supercarrier; received Treasury Department's Distinguished Service Award and silver medal for World War II work on wartime finances as Assistant Secretary of the Treasury; served as a director of several corporations; died in Exeter, New Hampshire. See *Current Biography* (September) 1948.

Obituary

N Y Times A p20 Ag 11 '82

SUNAY, CEVDET Feb. 10, 1900-May 22, 1982 Turkish political leader and Army officer; armed forces chief of staff (1960-66); as fifth President of Turkish republic (1966-73), helped to maintain relative stability during period of conflict between parliament and military authorities; served in Turkish Senate in 1966 and from 1973 on; died in Istanbul. See Current *Biography* (March) 1969.

Obituary

Time 119:53 Je 7 '82

SUSLOV, MIKHAIL A(NDREYEVICH) Nov. 21, 1902-Jan. 25, 1982 Soviet Communist party official; as party's ranking ideologist and principal liaison with foreign Communist parties, was Soviet bloc's doctrinal watchdog; helped supervise regional mass political and ethnic purges under Stalin in 1930's and 1940's; became a national party secretary in 1947; headed Politburo's department of agitation and propaganda, concerned with domestic ideological controls, for two years before taking on his responsibilities in foreign relations; while strongly backing a selective détente with "our class enemy," the West, pressed for tough methods to stanch erosion of Communist orthodoxy within the Soviet bloc, in such countries as Hungary, Czechoslovakia, and, most recently, Poland. See *Current Biography* (February) 1957.

Obituary

N Y Times p1+ Ja 27 '82

THEORELL, (AXEL) HUGO (TEODOR) July 6, 1903-Aug. 15, 1982 Swedish biochemist; received 1955 Nobel Prize in medicine for pioneering research on enzymes; was a leading authority on oxidative enzymes involved in cell respiration; in early 1930's worked with Dr. Otto Warburg on enzyme research at Kaiser Wilhelm Institute in Berlin; isolated and crystallized the iron-containing protein myoglobin and the so-called "yellow enzyme," among other substances; professor and head of biochemistry department of Nobel Institute in Stockholm (1937-70); president of International Union of Biochemistry (1967-73); died in Sweden. See Current *Biography* (February) 1956.

Obituary

N Y Times B p14 Ag 19 '82

THOMAS, CHARLES ALLEN Feb. 15, 1900-Mar. 30, 1982 Research chemist; corporation executive; with General Motors Research Corporation from 1923 to 1926, helped develop tetraethyl lead compound essential for ethyl-grade gasoline; in 1926 cofounded Thomas and Hochwalt Laboratories, which were later absorbed by Monsanto Corporation; at Monsanto, rose to presidency, in 1950, and chairmanship of board, in 1960; retired in 1970; with atomic-bomb Manhattan Project during World War II, was in charge of final processing of plutonium; died at his home, "Magnolia Plantation," near Albany, Georgia. See Current *Biography* (March) 1950.

Obituary

N Y Times B p5 Mr 31 '82

THORNTON, CHARLES B(ATES) July 22, 1913-Nov. 24, 1981 Industrialist; as United States Army Air Force officer in World War II, developed first statistical control system in armed forces; headed team known as "Whiz Kids" who set up modern management system at Ford Motor Company (1946-48); vice-president and general manager of Hughes Aircraft Company (1948-53); helped to found Litton Industries, and as its chairman and chief executive officer (1953-81), built it into a vast conglomerate; died in Holmby Hills, California. See Current *Biography* (February) 1970.

Obituary

N Y Times D p14 N 26 '81

TWINING, NATHAN F(ARRAGUT) Oct. 11, 1897-Mar. 29, 1982 United States Air Force general; was chairman of the Joint Chiefs of Staff in Eisenhower Administration, from 1957 to 1960; began career in infantry; joined Army Air Corps in 1926; in World War II commanded Fifteenth Air Force in Italy and Twentieth and Thirteenth Air Forces in Pacific; became Air Force Vice-Chief of Staff in 1950 and Chief of Staff in 1953; was instrumental in developing international network of strategic bomber bases, in remobilizing Air Force for service in Korea, and in formulating Indochina policy; died at Lakeland Air Force Base in Texas. See Current *Biography* (December) 1953.

Obituary

N Y Times D p20 Mr 30 '82

TWORKOV, JACK 1900-Sept. 4, 1982 Polish-born American artist; one of leading representatives of New York School of abstract expressionist painting; was noted for bold, flamelike brush strokes and lyrical, poetic content of many of his paintings; in his later, more meditative work, relied largely on geometric lines and tried to convey emotion by embracing structure; presented his first solo show in New York City in 1940; chairman of art department of Yale School of Art and Architecture (1963-69); won 1963 Corcoran Biennial gold medal, among other honors; died in Provincetown, Massachusetts. See Current *Biography* (March) 1964.

Obituary

N Y Times p32 S 6 '82

VON ZELL, HARRY July 11, 1906-Nov. 21, 1981 Announcer; actor; noted for mellow voice and sonorous laugh; during 1930's and 1940's, appeared as announcer on such radio programs as *The March of Time* and *Truth or Consequences* and as supporting performer on radio comedy shows, including those of Eddie Cantor, Fred Allen, and Jack Benny; was regularly featured on television's *George Burns and Gracie Allen Show* (1956-58); appeared in some thirty motion pictures; died in Calabas, California. See Current *Biography* (June) 1944.

Obituary

N Y Times B p17 N 24 '81

WEISS, PETER Nov. 8, 1916-May 10, 1982 German writer; painter; film maker; unorthodox, humanist Marxist whose plays emphasize ideas and forces of history rather than leading characters; as one of postwar Europe's most influential experimental playwrights, wrote the acclaimed "Marat/Sade" (1964) among other dramas; also infused his novels, paintings, and films with impassioned social criticism; died in Stockholm, Sweden. See Current *Biography* (April) 1968.

Obituary

N Y Times D p22 My 12 '82

WERTHAM, FREDRIC 1895-Nov. 18, 1981 Psychiatrist; neurologist; influential proponent of view that violence and horror in films, television, and comic books have a detrimental influence on youth; advocated greater use of psychiatry by law enforcement agencies in dealing with crimes of violence; senior psychiatrist of New York City Department of Hospitals (from 1932); author of *The Show of Violence* (1949) and other books; died in Kempton, Pennsylvania. See *Current Biography* (July) 1949.

Obituary

N Y Times D p31 D 1 '81

WHITNEY, JOHN HAY Aug. 17, 1904-Feb. 8, 1982 Financier; publisher; diplomat; sportsman; chairman of Selznick-International Pictures (1936-40), which produced *Gone With the Wind;* United States Ambassador to Great Britain (1956-61); publisher of the New York *Herald Tribune* (1957-66); senior partner of J.H. Whitney & Company, an investment firm; chairman of the Whitney Communications Corporation, which had interests in newspapers, magazines, and radio and TV stations; chairman of the John H. Whitney Foundation, a philanthropic organization; chairman of the theatre and the arts; died in Manhasset, Long Island, New York. See *Current Biography* (December) 1945.

Obituary

N Y Times A p1+ F 9 '82

WILLIAMS, GLUYAS July 23, 1888-Feb. 13, 1982 Former cartoonist; a gentle and amusing satirist whose clean-line pen and ink drawings of life in middle-class American suburbia had a universal application; was known by the time of his retirement in 1953 to some 5,000,000 readers of newspapers and magazines, especially to those of the *New Yorker;* illustrated Robert Benchley's *Of All Things* (1921), *From Bed to Worse* (1934), and other books; published collections of his cartoons in *The Gluyas Williams Book* (1929), *Fellow Citizens* (1940), and *The Gluyas Williams Gallery* (1957); died in Boston, Massachusetts. See *Current Biography* (June) 1948.

Obituary

N Y Times D p7 F 15 '82

WOOD, NATALIE July 20, 1938-Nov. 29, 1981 Actress; appeared as a child in such films as *Tomorrow Is Forever* (1946) and *Miracle on 34th Street* (1947); received Oscar nominations for young adult roles in *Rebel Without a Cause* (1955), *Splendor in the Grass* (1961), and *Love With the Proper Stranger* (1963); also won acclaim for performances as Maria in film version of *West Side Story* (1961) and in other roles; appeared in television dramas, including *Cat on a Hot Tin Roof* (1976), which earned her an Emmy nomination; drowned accidentally near Santa Catalina Island, California while on yacht cruise with her husband, Robert Wagner. See *Current Biography* (April) 1962.

Obituary

N Y Times D p12 N 30 '81

WOODS, GEORGE D(AVID) July 27, 1901- Aug. 20, 1982 Banker; board chairman of First Boston Corporation (1951-62); as president and chairman of the executive directors of the International Bank for Reconstruction and Development, or World Bank (1963-68), pursued policy of giving underdeveloped countries freer access to funds; chairman of Henry J. Kaiser Family Foundation (from 1968); patron of Lincoln Center for the Performing Arts, the Broadway theatre, and the Ringling Brothers, Barnum and Bailey Circus; died at his home near Lisbon, Portugal. See *Current Biography* (July) 1965.

Obituary

N Y Times p28 Ag 21 '82

WURF, JERRY May 18, 1919-Dec. 10, 1981 Labor union official; as president since 1964 of the American Federation of State, County and Municipal Employees, increased his union's membership from some 200,000 to over 1,000,000; served also, beginning in 1969, as vice-president of the executive council of the AFL-CIO, while occasionally opposing the policies of its leaders and maintaining links with independent labor groups; died in Washington, D.C. See *Current Biography* (June) 1979.

Obituary

N Y Times p32 D 12 '81

YEH, GEORGE K(UNG-) C(HAO) Sept. 12, 1904-Nov. 20, 1981 Chinese Nationalist statesman; educator; as Foreign Minister (1949-58), signed 1952 peace treaty with Japan and 1954 defense accord with United States; Ambassador to United States (1958-62); Minister without Portfolio (1962-78); adviser to President Chiang Ching-kuo (from 1978); died in Taipei, Taiwan. See *Current Biography* (March) 1953.

Obituary

N Y Times D p14 N 20 '81

ZWORYKIN, VLADIMIR K(OSMA) July 30, 1889-July 29, 1982 Russian-born engineer and physicist, known as "father of television"; became a naturalized American in 1924; in mid-1920's, invented iconoscope, a television transmitting tube, and kinescope, an electronic "eye" that projects pictures it receives onto the screen, paving the way for commercial development of television; as research director and technical consultant (1929-54) for Radio Corporation of America, invented infrared image tube and assisted in development of electron microscope, among many other devices; died in Princeton, New Jersey. See *Current Biography* (December) 1949.

Obituary

N Y Times p32 Ag 1 '82

BIOGRAPHICAL REFERENCES

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American Men and Women of Science (1982)
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Contemporary Novelists (1982)
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Hvem er Hvem? 1973

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International Motion Picture Almanac, 1982
International Television Almanac, 1982
International Who's Who, 1982-83
International Who's Who in Art and Antiques, 1976
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Thomas, S. Men of Space (1960-68)
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Who's Who, 1982-83
Who's Who among Black Americans, 1980-81
Who's Who in Advertising (1963)
Who's Who in Africa, 1973
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Who's Who of British Engineers, 1970-71
Who's Who of British Scientists, 1971-72
Who's Who of Jazz (1972)
Who's Who of Rhodesia, Mauritius, Central and East Africa, 1965
Who's Who of Southern Africa, 1970
Wie is Dat? (1956)
Women Lawyers in the United States (1957)
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World Authors: 1970-75 (1980)
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World's Who's Who of Women (1974-75)
Writers Directory, 1982-84

PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul–American Library Association Bulletin
After Dark
Am Artist–American Artist
Am Libs–American Libraries
Am Scholar–American Scholar
Am Sociol R–American Sociological Review
America
Américas
Arch Forum–Architectural forum (disc.)
Arch Rec–Architectural Record
Archaeology
Art & Artists
Art N–Artnews
Arts
Arts & Arch–Arts & Architecture
Atlan–Atlantic Monthly
Aviation W–Aviation Week and Space Technology

Ballet N–Ballet News
Barron's
Ballet News
Biog N–Biography News
Book-of-the-Month Club N–Book-of-the-Month Club News
Book World
Broadcasting
Bsns W–Business Week

Cath World–Catholic World
Chicago Tribune
Christian Sci Mon–Christian Science Monitor
Columbia J R–Columbia Journalism Review
Commonweal
Cong Digest–Congressional Digest
Cong Q–Congressional Quarterly Weekly Report
Cosmop–Cosmopolitan
Crawdaddy
Cue (now incorporated into New York)
Cur Hist–Current History
Cur World Leaders–Current World Leaders

Dance & Dancers
Dance Mag–Dance Magazine
Discover

Ebony
Ed & Pub–Editor & Publisher
Encounter
Esquire

Facts on File
Family Circle
For Affairs–Foreign Affairs
For Policy Bul–Foreign Policy Bulletin
Forbes
Fortune

Good H–Good Housekeeping
Guardian

Harper's
Hi Fi–High Fidelity
Hi Fi/Stereo R–Hi/Fi Stereo Review
Holiday
Horizon

Illus Lond N–Illustrated London News
Intellectual Digest (disc.)

Ladies Home J–Ladies' Home Journal
Lib J–Library Journal
Life
London Observer
Look (disc.)
Los Angeles Times

McCall's
Macleans Mag–Maclean's Magazine
Mlle–Mademoiselle
Modern Maturity
More (disc.)
Ms
Mus Am–Musical America
Mus Courier–Musical Courier (disc.)
Mus Mod Art–Museum of Modern Art Bulletin

N Y Daily News
N Y Herald Tribune Bk R–New York Herald Tribune Book Review (disc.)
N Y Post
N Y Rev of Books–New York Review of Books
N Y Sunday News
N Y Times
N Y Times Bk R–New York Times Book Review
N Y Times Mag–New York Times Magazine
N Y World-Telegram–New York World-Telegram and Sun (disc.)
N Y World Journal Tribune (disc.)
Nat Geog Mag–National Geographic Magazine
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New Repub–New Republic
New Statesm–New Statesman
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Penthouse
People
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Playboy
Plays & Players
Pop Sci–Popular Science Monthly
Psych Today–Psychology Today
Pub W–Publishers Weekly

Quest (disc.)

Read Digest–Reader's Digest
Redbook
Reporter–The Reporter (disc.)
Rolling Stone

Sat Eve Post–Saturday Evening Post
Sat R–Saturday Review (disc.)
Sci Am–Scientific American
Sci Mo–Scientific Monthly
Sci N L–Science News Letter
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Science '82
Smithsonian
Spec–Spectator
Sport
Sports Illus–Sports Illustrated
Sr Schol–Senior Scholastic

Time–Time
Times Lit Sup–London Times Literary Supplement
Toronto Globe and Mail
TV Guide

U N Rev–United Nations Review
U S News–U.S. News & World Report

Variety
Village Voice
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Wall St J–Wall Street Journal
Washington M–Washington Monthly
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Wilson Lib Bul–Wilson Library Bulletin

Yale R–Yale Review

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For the index to 1971-1980 biographies, see the 1980 yearbook.

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Barr, (Frank) Stringfellow obit Apr 82
Barrett, William (C.) Aug 82
Beard, Charles E(dmund) obit Oct 82
Beatrix, Queen of the Netherlands May 81
Belushi, John obit Apr 82
Benchley, Nathaniel (Goddard) obit Feb 82
Benn, Anthony (Neil) Wedgwood See Benn, T. Nov 82
Benn, Tony Nov 82
Bennett, Michael Mar 81
Bennett, Robert Russell obit Oct 81
Bergen, John J(oseph) obit Feb 81
Bergman, (Ernst) Ingmar Oct 81
Bergman, Ingrid obit Oct 82
Berman, Emile Zola obit Aug 81
Bernardin, Joseph L(ouis) Oct 82
Bernbach, William obit Nov 82
Betancourt, Rómulo obit Nov 81
Bettis, Valerie obit Nov 82
Binns, Joseph Patterson obit Mar 81
Bird, Larry June 82
Bliss, Ray C(harles) obit Oct 81
Block, John R(usling) Apr 82
Böhm, Karl obit Oct 81
Bolotowsky, Ilya obit Jan 82
Bonynge, Richard Feb 81
Boone, Richard obit Mar 81
Bossy, Mike Jun 81
Boyer, Ken(ton Lloyd) obit Oct 82
Bradbury, Ray Jul 82
Bradley, Bill Sep 82
Bradley, Omar N(elson) obit May 81
Bradley, William W(arren) See Bradley, B. Sep 82
Bradshaw, Thornton F(rederick) Jun 82
Brandt, Bill Aug 81
Brett, George Jul 81
Breuer, Marcel (Lajos) obit Aug 81
Brodsky, Joseph (Alexandrovich) Jul 82
Brokaw, Tom May 81
Brown, Charles L(ee, Jr.) Sep 81
Brown, Sterling (Allen) Aug 82
Brundtland, Gro Harlem Nov 81
Buckley, William F(rank) Jr. Oct 82
Butler of Saffron Walden, Richard Austen Butler, Baron obit May 82
Butler, Richard Austen See Butler of Saffron Walden, R.A.B., Baron obit May 82
Cabot, John M(oors) obit Apr 81
Caetano, Marcello (José) obit Jan 81
Calvo Sotelo (y Bustelo), Leopoldo Aug 81
Cámpora, Héctor José obit Feb 81
Canham, Erwin D(ain) obit Feb 82
Carlisle, Kitty. See Hart, K. C. Oct 82
Carlucci, Frank (Charles 3d) Oct 81
Carmichael, Hoagy obit Feb 82
Caro, Anthony Nov 81
Carson, Johnny Apr 82
Carter, Betty Mar 82
Carter, (William) Hodding 3d Aug 81
Case, Clifford P(hilip) obit Apr 82
Celler, Emanuel obit Mar 81
Chaikin, Joseph Jul 81
Chase, Mary (Coyle) obit Jan 82
Chayefsky, Paddy obit Sep 81
Cheever, John obit Aug 82
Chicago, Judy Feb 81
Christopher, Warren M(inor) Jun 81
Chuikov, Vasili (Ivanovitch) obit May 82
Chun Doo Hwan Mar 81
Church, Sam(uel Morgan), Jr. Oct 81
Cimino, Michael Jan 81
Clair, René obit May 81
Clark, William P(atrick) Jul 82
Clausen, A(lden) W(inship) Nov 81
Clavell, James Oct 81
Cody, John Patrick Cardinal obit Jun 82
Cohen, William S(ebastian) Apr 82
Coleman, Lonnie (William) obit Oct 82
Conley, Eugene obit Feb 82
Connelly, Marc obit Feb 81
Conway, Tim Apr 81
Cook, Donald C(larence) obit Feb 82
Coon, Carleton S(tevens) obit Jul 81

Corcoran, Thomas Gardiner obit Feb 82
Cossiga, Francesco Jan 81
Cotrubas, Ileana Oct 81
Crisler, Herbert Orin obit Oct 82
Cronin, A(rchibald) J(oseph) obit Mar 81
Crosby, John (O'Hea) Nov 81
Crowther, (F.) Bosley obit Apr 81
Cruyff, Johan Nov 81
Cullberg, Birgit Nov 82
Curran, Joseph E(dwin) obit Oct 81
Curzon, Clifford obit Oct 82

Dalai Lama Jun 82
Dale, Jim Jul 81
Daniels, Jonathan (Worth) obit Jan 82
Dannay, Frederic obit Oct 82
Danner, Blythe Jan 81
Dausset, Jean May 81
Davis, James C(urran) obit Feb 82
Day, Dorothy obit Jan 81
Dayan, Moshe obit Jan 82
Dean, William F(rishe) obit Oct 81
Debray, (Jules) Régis Jun 82
Decter, Midge Apr 82
De Kooning, Elaine (Marie Catharine) Jul 82
De Montebello, (Guy-) Philippe (Lannes) Apr 81
Denton, Jeremiah A(ndrew) Jr. May 82
De Palma, Brian Sep 82
De Rochemont, Richard (Guertis) obit Sep 82
Dewey, Charles S(chuveldt) obit Feb 81
Diamond, Neil May 81
Dickinson, Angie Feb 81
DiSalle, Michael V(incent) obit Nov 81
Dodds, Harold W(illis) obit Jan 81
Doe, Samuel K(anyon) May 81
Doenitz, Karl obit Feb 81
Domenici, Pete V(ichi) Jun 82
Donovan, Raymond J(ames) Jan 82
Douglas, Donald W(ills) obit Mar 81
Douglas, Melvyn obit Sep 81
Drabble, Margaret May 81
Druckman, Jacob May 81
Duarte (Fuentes), José Napoleón Sep 81
Dubos, René J(ules) obit Apr 82
Durant, Will(iam James) obit Jan 82

Eckstein, Gustav obit Nov 81
Edwards, James B(urrows) Nov 82
Edwards, Joan obit Oct 81
Elizabeth, Queen Mother of Great Britain Aug 81
Ethridge, Mark (Foster) obit Jun 81
Evans, Luther H(arris) obit Feb 82

Fagg, Fred D(ow) Jr. obit Jan 82
Falwell, Jerry Jan 81
Fassbinder, Rainer Werner obit Aug 82
Fisher, Welthy (Blakesley Honsinger) obit Feb 81
Fisk, James Brown obit Oct 81
Fitzgerald, Albert J. obit Jul 82
Fitzgerald, Ed obit Jun 82
Fitzsimmons, Frank E(dward) obit Jul 81
Florinsky, Michael T(imofeevich) obit Jan 82
Folon, Jean-Michel Feb 81
Fonda, Henry obit Sep 82
Foot, Michael (Mackintosh) May 81
Fortas, Abe obit May 82
Foster, Jodie Jun 81
Fox, Carol obit Sep 81
Fox, Virgil (Keel) obit Jan 81
Francis, Dick Aug 81
Fraser of North Cape, Bruce Austin Fraser, 1st Baron obit Apr 81
Frederika (Louise), Consort of Paul I, King of the Hellenes obit Apr 81
Frei (Montalva), Eduardo obit Mar 82
Frings, Ketti (Hartley) obit Apr 81

Gajdusek, D(aniel) Carleton Jun 81
Galtieri, Leopoldo (Fortunato) Aug 82
Gardner, John (Champlin, Jr.) obit Nov 82
Garroway, Dave obit Sep 82
Garth, David Jan 81
Giauque, William F(rancis) obit May 82
Gibb, Barry Sep 81
Gilder, George Oct 81
Gimbel, Peter (Robin) Jan 82
Giroux, Robert Nov 82
Glass, Philip Mar 81
Glemp, Jozef Sep 82
Golden, Harry (Lewis) obit Nov 81
Goldmann, Nahum obit Oct 82
Gomulka, Wladyslaw obit Oct 82
Gordon, Mary (Catherine) Nov 81
Gorin, Igor obit Jun 82
Gorsuch, Anne (McGill) Sep 82
Gould, Glenn obit Nov 82
Gould, Stephen Jay Sep 82
Grace, Princes of Monaco obit Nov 82
Grasso, Ella T(ambussi) obit Mar 81
Graves, Nancy (Stevenson) May 81
Gretzky, Wayne Feb 82
Gribble, Harry Wagstaff (Graham-) obit Apr 81
Griffin, (Samuel) Marvin obit Aug 82
Grosvenor, Melville Bell obit Jun 82
Guare, John Aug 82
Guinness, Alec Mar 81
Guthrie, Arlo Feb 82

Habib, Philip C(harles) Sep 81
Hagerty, James C. obit Jun 81
Hallstein, Walter obit May 82
Handler, Philip obit Feb 82
Handy, Thomas T(roy) obit Jun 82
Hanson, Howard obit Apr 81
Harburg, E(dgar) Y(ipsel) obit Apr 81
Hardwick, Elizabeth Feb 81
Harkness, Rebekah (West) obit Sep 82
Harrar, J(acob) George obit Jun 82
Harrison, Wallace K(irkman) obit Jan 82
Harry, Debbie Nov 81
Hart, Kitty Carlisle Oct 82
Hartman, David Jun 81
Hatch, Orrin G(rant) Aug 82
Hauge, Gabriel (Sylfest) obit Sep 81
Haughey, Charles J(ames) Feb 81
Hays, (Lawrence) Brooks obit Jan 82
Head, Edith obit Jan 82
Heaney, Seamus (Justin) Jan 82
Hearst, Patricia (Campbell) Aug 82
Heinz, (Henry) John, (3d) Apr 81
Hesburgh, Theodore M(artin) Jul 82
Hicks, Granville obit Aug 82
Hillenkoetter, Roscoe H(enry) obit Aug 82

Hirshhorn, Joseph H(erman) obit Oct 81
Hoagland, Edward (Morley) Sept 82
Hoffman, Abbie Apr 81
Holden, William obit Jan 82
Hollings, Ernest F(rederick) Jul 82
Holloway, Stanley obit Mar 82
Holmes, Larry Aug 81
Holt, John (Caldwell) Jun 81
Hope, Stanley C. obit Oct 82
Houghton, Amory obit Apr 81
Howard, Elston (Gene) obit Feb 81
Hughes, Barnard Sep 81
Hughes, Emmet John obit Nov 82
Huppert, Isabelle Nov 81
Hurt, John Jan 82
Hussein, Saddam (al-Tikriti) Sep 81
Huston, John Mar 81

Ilg, Frances L(illian) obit Sep 81
Ivory, James Jul 81

Jacobi, Derek May 81
Jaruzelski, Wojciech (Witold) Mar 82
Jenkins, Ray H(oward) obit Feb 81
Jenkins, Roy (Harris) Oct 82
Jennings, Waylon Apr 82
Jensen, Jackie obit Oct 82
Jessel, George (Albert) obit Jul 81
John, Tommy Oct 81
Johnson, Earvin Jan 82
Johnson, Magic See Johnson, Earvin Jan 82
Johnson, Pamela Hansford obit Aug 81
Jones, David C(harles) Jul 82
Jones, James R(obert) Oct 81
Julia, Raul Sep 82

Kaiser, Edgar F(osburgh) obit Feb 82
Kania, Stanislaw Jun 81
Karmal, Babrak Mar 81
Kassebaum, Nancy Landon Feb 82
Kaufman, Henry Aug 81
Kay, Hershy obit Feb 82
Kelly, Grace See Grace, Princess of Monaco obit Nov 82
Kemper, James S(cott) obit Nov 81
Khalid, King of Saudi Arabia obit Aug 82
Kieran, John (Francis) obit Feb 82
King, Stephen Oct 81
Kingman, Dave Mar 82
Kintner, Robert E(dmonds) obit Feb 81
Kirkpatrick, Jeane (Duane) J(ordan) Jul 81
Kitaj, R(onald) B(rooks) Apr 82
Knight, John S(hively) obit Aug 81
Koivisto, Mauno (Henrik) Sep 82
Kosygin, Aleksei N(ikolayevich) obit Feb 81
Krantz, Judith May 82
Krebs, Sir Hans obit Feb 82
Kuralt, Charles Jul 81
Kylian, Jiri Sep 82

Laffer, Arthur (Betz) Feb 82
Lagerfeld, Karl Jan 82
LaMarsh, Judy obit Jan 81
Land, Edwin H(erbert) Mar 81
Lansing, Sherry (Lee) May 81
Laughlin, James May 82
Lebowitz, Fran(ces Ann) Mar 82
Leboyer, Frédérick Jul 82
Léger, Jules obit Jan 81
Lehrer, Tom Jul 82
Lelouch, Claude Nov 82
Lennon, John obit Feb 81
Lenya, Lotte obit Jan 82
Leonard, Ray See Leonard, Sugar Ray Feb 81
Leonard, Sugar Ray Feb 81
Lesage, Jean obit Feb 81
Levi, Julian (Edwin) obit Apr 82
Levin, Meyer obit Sep 81
Lewis, Drew Feb 82
Liebman, Max obit Sep 81
Lilienthal, David E(li) obit Mar 81
Limann, Hilla Jun 81
Littlejohn, Robert McG(owan) obit Jul 82
Lloyd Webber, Andrew Jun 82
Lockridge, Richard obit Oct 82
Loeb, William obit Nov 81
Longo, Luigi obit Jan 81
Loos, Anita obit Oct 81
Loquasto, Santo Jun 81
Loring, Eugene obit Oct 82
Louis, Joe obit Jun 81
Love, Iris (Cornelia) Aug 82
Lowery, Joseph E. Nov 82
Ludlum, Robert Nov 82
Luns, Joseph M(arie) A(ntoine) H(ubert) Apr 82
Lynde, Paul (Edward) obit Feb 82
Ma, Yo-Yo Jul 82
McCabe, Thomas B(ayard) obit Jul 82
McCain, John S(idney), Jr. obit Jun 81
McColough, C(harles) Peter Jan 81
McCormack, John W(illiam) obit Jan 81
McCullough, Colleen Apr 82
MacDonald, Malcolm (John) obit Mar 81
McLean, Robert obit Feb 81
MacLeish, Archibald obit Jun 82
McLuhan, (Herbert) Marshall obit Feb 81
McPhee, John (Angus) Oct 82
McQueen, Steve obit Jan 81
Mandrell, Barbara Aug 82
Mason, Marsha Apr 81
Mauroy, Pierre Jun 82
Mearns, David C(hambers) obit Jul 81
Meese, Edwin, 3d Sep 81
Mengistu Haile Mariam Jul 81
Merrill, James (Ingram) Aug 81
Michals, Duane (Steven) Apr 81
Michel, Robert H(enry) Sep 81
Mifune, Toshiro Jun 81
Miller, Irving obit Feb 81
Milosz, Czeslaw Oct 81
Mitterrand, François (Maurice) Oct 82
Monk, Thelonious obit Apr 82
Montale, Eugenio obit Nov 81
Montebello, (Guy-) Philippe (Lannes) de See De Montebello, Philippe Apr 81
Montgomery, Robert obit Nov 81
Moore, Dudley Jun 82
Morris, Wright (Marion) May 82
Morrison, Philip Jul 81
Morton, Thruston B(allard) obit Oct 82
Moses, Robert obit Sep 81
Mosley, Sir Oswald (Ernald) obit Feb 81
Mubarak, (Mohamed) Hosni Apr 82
Mudd, Roger (Harrison) Jan 81
Mueller, R(euben) H(erbert) obit Sep 82
Murray, Anne Jan 82

Navon, Yitzhak May 82
Nesbitt, Cathleen (Mary) obit Sep 82

Neumann, Emanuel obit Jan 81
Newman, Randy Oct 82
Nicholson, Ben obit Apr 82
Nicolson, Marjorie Hope obit Jun 81
Northrop, John K(nudsen) obit Apr 81
Nozick, Robert Jun 82

Obote, (Apollo) Milton Apr 81
O'Brien, Leo W(illiam) obit Jul 82
Ochsner, (Edward William) Alton obit Nov 81
O'Connor, Sandra Day Jan 82
O'Hara, Mary obit Jan 81
Oliver, James A(rthur) obit May 82
Olson, Harry F(erdinand) obit Jun 82
O'Neil, James F(rancis) obit Sep 81
Orff, Carl obit May 82
Osborn, Frederick (Henry) obit Mar 81
O'Shea, Milo Jun 82
Ovandia Candia, Alfredo obit Mar 82

Packwood, Bob Jan 81
Padover, Saul K(ussiel) obit Apr 81
Paige, Leroy (Robert) obit Aug 82
Parker, Buddy obit Jun 82
Pauley, Edwin W(endell) obit Sep 81
Paxton, Tom Sep 82
Pella, Giuseppe obit Aug 81
Pelletier, Wilfrid obit Jun 82
Peltz, Mary Ellis (Opdycke) obit Jan 82
Perahia, Murray Mar 82
Pérez de Cuéllar, Javier Aug 82
Pérez Esquivel, Adolfo Mar 81
Perry, Gaylord Nov 82
Pierce, Samuel Riley Jr. Nov 82
Plunkett, Jim Feb 82
Price, Byron obit Sep 81
Primrose, William obit July 82
Putnam, Ashley Mar 82
Pym, Francis (Leslie) Sep 82

Rafferty, Max(well Lewis, Jr.) obit Aug 82
Rambert, Marie Feb 81 obit Aug 82
Ramey, Samuel Jul 81
Rand, Ayn May 82 obit May 82
Rawlings, Jerry (John) Jun 82
Reagan, Nancy May 82
Reagan, Ronald (Wilson) Nov 82
Reddy, N(eelam) Sanjiva Mar 81
Redford, Robert Mar 82
Reeve, Christopher May 82
Regan, Donald T(homas) Nov 81
Rexroth, Kenneth Apr 81 obit Aug 82
Riley, Bridget (Louise) Sep 81
Rivlin, Alice M(itchell) Oct 82
Roa (y García), Raúl obit Sep 82
Robinson, M(aurice) R(ichard) obit May 82
Robison, Paula May 82
Rodgers, Bill Aug 82
Rogers, Kenny Jan 81
Rogge, O(etje) John obit Jun 81
Romano, Umberto obit Nov 82
Rooney, Andy Jul 82
Rosen, Samuel obit Jan 82
Rostenkowski, Dan(iel D.) Jan 82
Roszak, Theodore Apr 82 obit Oct 81
Rouse, James W(ilson) Feb 82
Russell, Mark Mar 81
Ryan, T(ubal) Claude obit Nov 82

Sadat, Anwar (el-) obit Nov 81
Salisbury, Harrison E(vans) Jan 82
Sanders, Harland obit Feb 81
Sanders, Marlene Feb 81
Sanger, Frederick Jul 81
Saroyan, William obit Jul 81
Sarton, May May 82
Schaufuss, Peter May 82
Schneider, Romy obit Jul 82
Schrader, Paul Aug 81
Schreyer, Edward Richard Feb 81
Scott, Hazel (Dorothy) obit Nov 81
Seaga, Edward (Phillip George) Apr 81
Selye, Hans (Hugo Bruno) Jan 81
Sharon, Ariel Apr 81
Sheed, Frank (Joseph) Sep 81 obit Jan 82
Sheed, Wilfrid Aug 81
Shehu, Mehmet obit Feb 82
Shera, Jesse H(auk) obit Jun 82
Shields, Brooke Oct 82
Sidney, Sylvia Oct 81
Sills, Beverly Feb 82
Simmons, Richard May 82
Slick, Grace Apr 82
Smith, Red obit Feb 82
Smith, William French Jan 82
Sneider, Vern obit Jun 81
Soames, (Arthur) Christopher (John), Baron of Fletching Aug 81
Sobhuza II, King of Swaziland Mar 82 obit Oct 82
Soong Ching-ling. See Sun Yat-sen, Mme. obit Jul 81
Sovern, Michael I(ra) Feb 81
Sowell, Thomas Jul 81
Soyer, Isaac obit Sep 81
Speer, Albert obit Oct 81
Spillane, Mickey Sep 81
Stein, Jules (Caesar) obit Jun 81
Stenmark, Ingemar Apr 82
Stever, H(orton) Guyford Jan 81
Stockman, David (Alan) Aug 81
Stoddard, George D(insmore) obit Feb 82
Strasberg, Lee obit Apr 82
Stroessner, Alfredo Mar 81
Sullivan, John L(awrence) obit Oct 82
Sun Yat-sen, Mme. obit Jul 81
Sunay, Cevdet obit Aug 82
Suslov, Mikhail A(ndreyevich) obit Mar 82
Sutherland, Donald Feb 81
Suzuki, Zenko Jan 81

Teague, Olin E(arl) obit Apr 81
Teale, Edwin Way obit Jan 81
Theorell, (Axel) Hugo (Teodor) obit Oct 82
Thomas, Charles Allen obit May 82
Thomas, Franklin A(ugustine) Oct 81
Thomas, Lowell (Jackson) obit Oct 81
Thompson, Hunter S(tockton) Mar 81
Thornton, Charles B(ates) obit Jan 82
Thurman, Howard obit Jun 81
Tiegs, Cheryl Nov 82
Tiger, Lionel Jan 81
Timerman, Jacobo Nov 81
Tinker, Grant A. Mar 82
Todd, Richard May 82
Tomasson, Helgi Apr 82
Torrijos Herrera, Omar obit Sep 81

Trippe, Juan T(erry) obit May 81
Tsongas, Paul E(fthemios) Jul 81
Twining, Nathan F(arragut) obit May 82
Tworkov, Jack obit Oct 82
Tyler, Anne Jun 81

Urey, Harold C(layton) obit Mar 81
Urrutia Lleo, Manuel obit Aug 81

Vagnozzi, Egidio Cardinal obit Feb 81
Valenzuela, Fernando Oct 82
Vaughan, Harry H(awkins) obit Jul 81
Vera-Ellen obit Oct 81
Vinson, Carl obit Jul 81
Von Zell, Harry obit Jan 82

Waitz, Grete Apr 81
Wajda, Andrzej Jul 82
Walesa, Lech Apr 81
Wallace, DeWitt obit May 81
Wang Shih-chieh obit Jun 81
Ward, Barbara (Mary) obit Jul 81
Warren, Harry obit Nov 81
Waters, Muddy May 81
Watt, James G(aius) Jan 82
Webber, Andrew Lloyd *See* Lloyd Webber, A. Jun 82
Weidenbaum, Murray L(ew) Mar 82
Weiss, Peter obit Jul 82
Wertham, Fredric obit Jan 82
West, Mae obit Jan 81
Weston, (Theodore) Brett Feb 82
Whitehead, Don(ald Ford) obit Mar 81
Whitney, John Hay obit Apr 82
Wilder, Alec obit Feb 81
Wilkins, Roy obit Oct 81
Will, George F(rederick) Sep 81
Williams, Eric (Eustace) obit May 81
Williams, Gluyas obit Apr 82
Williams, Mary Lou obit Jul 81
Wills, Garry Jun 82
Wood, Natalie obit Jan 82
Woods, Donald Feb 82
Woods, George D(avid) obit Oct 82
Wurf, Jerry obit Feb 82
Wyeth, Andrew (Newell) Nov 81
Wyler, William obit Sep 81
Wyszynski, Stefan Cardinal obit Jul 81

Yankelovich, Daniel Mar 82
Yeh, George K(ung-) C(hao) obit Jan 82
Yost, Charles W(oodruff) obit Jul 81
Yourcenar, Marguerite Nov 82
Yukawa, Hideki obit Nov 81

Ziaur Rahman Jun 81 obit Jul 81
Zulli, Floyd, Jr. obit Jan 81
Zworykin, Vladimir K(osma) obit Sep 82

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